

CINEMA

OCTOBER 1995 NO. 45

Papers \$5

COVER
JEANNE TRON AS JO
IN CYRUS-DAVIS' *HALLOW* &
HOWARD'S *CRIMINAL*



HOLLYWOOD EXPOSED:
BEHIND THE SCENES WITH AUDIENCE PREVIEWING
AN AUSTRALIAN MARVEL: 'MEMORIES & DREAMS'
PLUS WHAT'S TRUE AND NOT - IN DOCUMENTARY
AND JOHN DINGWALL CONFRONTS MATESHIP IN 'THE CUSTODIAN'



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1993 AFI AWARD NOMINATIONS

FEATURE FILM NOMINATIONS

Best Film

The Piano, Jan Chapman
Map of the Human Heart, Tim Bevin
Visceral World, Timothy White
The Heartbreak Kid, Ben Casper
On My Own, Lee Pearson
Rolla Goatsnake, Ellis Freasgall, Lori McCall
Steven Soderbergh

Honorary Film Distribution Award for

Best Achievement in Cinematography

John Campen, *The Piano*
 Michael Jenkins, *The Joy of Sexual Act*
 Vincent Ward, *Map of the Human Heart*
 James Robinson, *Blackbird*

Cinema Award for

Best Original Screenplay

Rob Ellis, *The Heartbreak Kid*
 Gill Corrie, Antonio Diari, John Fritsch
 On My Own
 Chris Kennedy, *This Man's Not a Cat*
 John Campen, *The Piano*

Best Screenplay Adapted from

Another Source

James Robinson, *Blackbird*
 John Talbot, Jan Chapman, *The Silver Brumby*
 David Holmes, *No Women*
 Kevin Lyster, *Black Bird*

AFIA Award for Best Performance by an

Actress in a Leading Role

Holly Hunter, *The Piano*
 Flora Pilbeam, *Boy's a Little Prayer*
 Jacqueline McKenzie, *This Man's Not a Cat*
 Claudia Karvan, *Broken Highway*

Major Group Award for Best Performance

by an Actor in a Leading Role

Harvey Keitel, *The Piano*
 Matthew Fung, *On My Own*
 Anthony LaPaglia, *The Custodian*
 John Meier, *Blackbird*

AFIA Award for Best Performance by an

Actress in a Supporting Role

Judy Davis, *On My Own*
 Kyla McCauley, *Broken Highway*
 Kerry Walker, *The Piano*
 Jill Farris, *Boy's a Little Prayer*

Telecom Australia Award for Best Perfor-

mance by an Actor in a Supporting Role

Nate Latham, *The Heartbreak Kid*
 Gary Otto, *The Custodian*
 Sam Hall, *The Piano*
 David McKechnie, *Blackbird*

Australian Award for

Best Achievement in Cinematography

David Soderbergh, *The Piano*
 Michaela Greco, *Map of the Human Heart*
 David Mason, *Broken Highway*
 Stephen F. Wendon, *No Women*
 Vic Savin, *On My Own*

Best Original Music Score

Francis Passaro, *On My Own*
 Michael Nyman, *The Piano*
 Gabriel Yared, *Map of the Human Heart*
 Anthony Minello, *Rolla Goatsnake*
 Jay Ferguson, *Black*

Spectrum Film Award for

Best Achievement in Editing

John Scott, George Kato
Map of the Human Heart
 Gwyneth Young, *Resurrection*
 Veronica Jones, *The Piano*
 Michael Henry, *The Custodian*

Soundtrack Award for

Best Achievement in Sound

John Danner, Tony Veccher, John Patterson
 Ross Linton, Nick Holmes, *Blackbird*
 Lee Smith, Tony Johnson, Gaila Gough, Peter
 Townsend, Annabelle Sheehan, *The Piano*
 Andrew Peir, Gaila Gough, *Map of the*
Human Heart
 Peter Robinson, Jeanine Chialvo, Paul Grice,
Broken Highway

Best Achievement in Production Design

McDingler, *Rolla Goatsnake*
 Andrew McElroy, *The Piano*
 Lesley Crawford, *Broken Highway*
 Chris Kennedy, *Boy's a Little Prayer*

Best Achievement in Costume Design

Patricia Spencer, *Piano*
 Adrienne Kander, *Girls Misbehaved*
 Janet Patterson, *The Piano*
 Lynn Marie Wilson, Joseph Sivert,
 Saye Little Prayer
 Roger Ford, *The Heartbreak Kid*

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NON-FEATURE FILM NOMINATIONS

Best Short Film

Mr. Blich, David McDonald
Opportunity Knocks, Mark Connolly
 Dave Mullin, Anne Padden
Heart of Pearl, Andrew G. Taylor

Best Animation

Arnold Hop's *Thought*, Peter MacDonald
The Divine Dog, Dennis Tupcott
The Wren, *Blackbird*, Lucinda Clutterbuck
 Sarah Webb
A Souper of Water for the Birds, Ann See Field

Best Documentary

Built and the Kingdom, Frank Hjerpe
For All the World to See, Phil Peden
 Hammonds, Tom Zubrycki
The Journey, Christopher Yachard

Best Screenplay in a Short Film

Just Clements, Monica Phillips
 Mr. Blich, David McDonald
 Brock Dugg, Andrew Sully
 Dave Mullin, Anne Padden

Best Achievement in Cinematography

in a Non-Feature Film

Allegiance - Peter in the Mob, Glen Cammery
The Journey, Glen Padden
Spring Jack, Peter Coleman
Heart of Pearl, Susan Threlton

Best Achievement in Sound

in a Non-Feature Film

The Floating Palace, Anne McKechnie
Opportunity Knocks, Phil Winton
Rolla and the Kingdom, Neilson Harris
Lenore Silverstein, Kim Land
The Sleep of Reason, Gareth Vandermere
 Ralph Grier

Best Achievement in Editing

in a Non-Feature Film

Range of Experience, Anne Padden
The Good Girl, Brian Connolly, David Rose
Opportunity Knocks, Sarah Apple
Allegiance - *See a Little Prayer*, Michael Salmon

Open Craft Award

Manuscript of Cinema, Lynn Marie Wilson

Boy's a Little Prayer
 One Way Street, John Hughes
Boy's a Little Prayer
Allegiance in a Paper Jam, Michael Salas
Heart of Pearl, Catherine Marshall
Heart of Pearl, Catherine Marshall
 (for production design)

First and Second 1993
FFC Film Fund selections
announced

The FFC is Chief Executive Mr. John Morris has announced that *Opportunity Knocks* and *Rolla Goatsnake* have been selected for the 1993 Film Fund.

Opportunity Knocks will be directed by (AFI) award-winning writer the world. The producers are Lyn McCauley and Gaila Gough. *Opportunity Knocks* will star Mark Connolly and Gaila Gough in a comedy about an elderly woman and a young man who enters on a series of adventures which help them to face all the joys and life beyond.

Country Life is about a young Englishman who comes to live in an Australian country property. Michael Bickmore wrote the screenplay and will direct the film. *Opportunity Knocks* is an internationally acclaimed director and a novelist. In addition to staging numerous hit plays and musicals in the UK, US and Europe over the past three decades (winning four Tony nominations for *Boys in the Girls of the Year* 1990, *Letter to a Friend* and *City of Angels*), he has written and directed a number of films. His film work includes *Prisoner on the Islands* and *A Personal History of the Australian War*. Being the *Continental* (AFI) award-winning director which he wrote and directed.

Robin Dalton, the producer of *Country Life*, produced *Opportunity Knocks*. *Opportunity Knocks*

Memories



WRITER-DIRECTOR LYNN-MARIE MILES, PRODUCER JULIE STONE
AND DIRECTOR OF PHOTOGRAPHY ANDREW DE GROOT
INTERVIEWED BY SCOTT MURRAY AND ALISSA TAKEKATA

& Dreams



IN DREAMS WE'VE GOT
DAYS, SUNDAYS AND
EVEN DAYS BEYOND
REMEMBER A PEARL

Bewitching, "moving" and "haunting" are the words that one's feelings are likely to form after a viewing of Lynne Mason (Melburn's *Memories & Dreams*). And appropriately so, as the process of creating haunting words and images is one of the main aspects of this film and the process by which it was made.

There is a level on which this film invites comparison with the prose works of Proust and Nabokov (*A Invitation de temps perdus* and *Invitation de temps perdus*, for example) and with the cinema of Robbe-Grillet and Resnais. But, on another level, Melburn's film is outside such comparison: it is, in the modern sense, "other", its very difference made manifest in every frame. (Defined only by itself, *Memories & Dreams* is a brave and extraordinary foray into new cinematic language.)

Paradoxically, the story is one already oft told: a person's life in a war-torn central Europe, loves found and lost, a flight to another country. Here, the heroine heroine is Johanna Edna Czechoslovakia (Jo), born in Prague and now a resident of Melbourne. In the film, she recalls her beloved mother and special childhood, her various lovers, and the ultimate escape from a Nazi-occupied and then Communist Czechoslovakia.

These recollections are represented in various ways and on several levels, using a multitude of camera and animation techniques. The film begins with a Czech fairy tale spoken by a little girl. Behind it is a collage of tumbling autumn leaves and stars, of rainbows and clouds. Jo is then revealed as a little girl (Alexandra Chapman) wandering through a sewing factory and watching her mother put out the washing in the back of their flat. In voice-over, the Jo of today recounts aspects of her life, sometimes evoking the images, sometimes only obliquely making a connection.

Later, the film also introduces Jo as a young woman (Johanna Weir), in one of the film's major set pieces, riding a darkened train carriage, evoking memories from her life. The Jo of today recalls an earlier Jo recalling an even younger one. The layers increase and recede, occur throughout fragmentation and parallel action a powerful evocation of a life fully and desirably lived.

Most obviously, *Memories & Dreams* is a film about memory and it stands as one of cinema's more poignant explorations. In its meticulous and evocative evocation of the process and functions of memory, it is not bound by the structures of literature and avoids the common pitfalls and fault of showing too much. For example, if one remembers a scene from childhood, does one remember it in 360 degrees, or just a corner, a chair, a curtain following in the cool summer breeze? *Memories & Dreams* sees memory as fragments linked mostly by the "free" associations of the mind. Images are not saturated by linear notions and chronology, but by the undeniable and intuitive sense of rightness, both Jo's and the director's.

In some ways, *Memories & Dreams* is every much a collaborative movie work. Melburn wrote the screenplay with producer John Stone, continuing to work with both Stone and director of photography Andrew de Gooch throughout the entire pre- and post-production. De Gooch also spent a year helping design and construct an animation studio that achieved the exact results Melburn required. The film's laboratory, VFL (now Digital Film Services), too, became



a key partner in test after test went through its periods.

Equally, the Australian Film Commission saw its financial commitment stretch and increase over the six years of production. But the wait has been already rewarding, the film having been selected by the Venice, Toronto and London Film Festivals, and winning the Erema Radio Award for best Australian film at the Melbourne Film Festival.

Given the collaborative approach behind much of the film, the following interview is with *Memories & Dreams*'s three principal filmmakers.

What was the genesis of *Memories & Dreams*? Was it working?

MILBURN (shyly): I don't think I can answer that.

DE GOOCH: I was thinking of the film and then over Jo, put on the scene she was looking for someone to make a film around.



ARMED WITH THE REPTER FROM MELBOURNE, STONE, HERE, DID A GOOD JOB OF CATCHING LYNN'S SPONTANEOUS MOMENTS

MELBOURNE Yes—in a way.

DE GROOT Lynn was wanting to make a film portrait of someone through their memories. She had been thinking about the language of the film before actually meeting the person—not so much the images but ideas about interwoven memories. She wanted to use some of the techniques she had already worked with for other filmmaker-in-subjects sequences, turning movie footage into stills and then working with those stills before refilming them.

MAUNTSIDE I don't think initially the ideas were just concerned with memories, but when I met Jo, given the stage of life that she was at, the film became about memories.

STONE We met Jo when she was doing a little bit of acting work around town, in clips and so on. She was wanting to write on set.

The film evolved when Lynn and I decided to go over to Jo's place with a tape-recorder and talk to her. A lot more came out of that than we'd ever imagined. We could see she had a great depth and a positivity about her.

It was as low pressure and we had no long going back. Jo was very resistant to talk about the difficult parts of her life. She felt a little paranoid that her life might even still be in danger, despite after moving to Australia. What she had experienced in Europe had never really left her.

Initially, of course, there were hundreds of stories and from those Lynn chose the memories that resonated and that she could imagine achieving—like the little white boat walking through the forest. Lynn then worked all those stories and images into a script. At this stage, it was going to be about a ten-minute film with thirty-six scenes.

Did you always intend interviewing an interview with Jo with reconstructed and animation sequences?

STONE It was always going to be a collage from the first treatment we took to the AFC. We talked about the film as if it were similar

to a long-term retrospective. We wanted people to come away with a feeling of the time, from the images that they'd seen, but without anything being a blink-and-you-miss-it special.

Once the script was finished, when did you film first?

STONE The thirty-six memories. Each scene was quite small and generally shot on set. We had made it within a proper shooting structure because we had a crew and equipment. That part of the filmmaking happened very quickly—three weeks.

Soon after that, we photographed the interview with Jo.

How much was shot in Melbourne and how much overseas?

STONE All the re-created scenes were shot in Melbourne. There was a lot of photography done in Prague, but all the re-creations of events with Jo were done here in Melbourne. It was difficult getting a person's life in Europe and in period. I imagine most Australian period films are set here.

We had to find locations that were pretty rare and could be set dressed. We did have art directors for the larger sets, but soon we got into small, contained places with Lynn, Jacqui Iversen and myself enjoying doing it ourselves. Jacqui also did the costumes.

When did you shoot the Prague material?

MELBOURNE In 1987, at the end of the same year as the Melbourne shoot.

What were you doing in Prague?

MELBOURNE (Laughs) None you see it (shows).... We have narration INXS?

You didn't just go off the way to Prague to do some shots of scenes?

DE GROOT We were fortunate to have work on an INXS clip in Prague. (Pause) Well, maybe it was not a complete coincidence.

Apparently, Michael Haneke wanted to go to Venice.

(Laughs)

DE GROOT No, INXS were happy about it, and Lynn had done great work with them before.

Prague is a beautiful place to photograph for any reason. We took thousands of black and white film over, which we also picked up on set. We could stare out over a bridge between set-up on the INXS clip. The very most Celine were dressed as the girl's garish eye obviously modern looking, so we could film some quite wide shots. Later, Lynn helped the illusion with more work on the image.



Sometimes it was like watching a *Requiem* movie, because the way she spoke would weave such a strong spell.

When you get flashback in Hollywood films, memories are often re-created in 360 degrees. In this film, they are carefully fragmented. Is that something you concentrated on?

MELIUM: I think it evolved that way, but it also has something to do with my own experience of memory. Besides, it was a voice into another person's life, rather than me being there myself.

You also have Jo moving her own life. For example, she remembers herself on the train remembering how she watched her mother hang up the washing. Was that structure something you brought to the film?

MELIUM: I think so, because, apart from them both being particular memories, Jo on the train shows a part of herself that is in control and can look forward in time as well as backwards. That's what I feel those scenes represent as well as these particular memories – a part of Jo perceiving herself.

STONE: Also, the medium started to open up and lead us places. The further we went with the medium, the more we explored.

MELIUM: When you're in that dark room with the anonymous stand, you can become very concerned in the process. Just walking in the dark helps me to reflect and contemplate.

STONE: With that, the filmmaking process became organic and the film grew from twelve minutes to an hour.

Did the structure remain essentially the same?

MELIUM: I felt that as evidence it did during the screenings, though it didn't really come into its own until the editing.

STONE: Every time we saw Jo, something more would open up.

Obviously, there wasn't any sense of urgency and we let it grow among our lives, as Lynn's imagination and as her memories room for what it started out to be until very much there. The feeling that Lynn and I wanted to express in the film was to tell something of the essence of a human life.

How much of Jo's narration is structured? After the scene where she is escaping through the forest, for instance, Jo talks in voice-over about going somewhere. She doesn't say "Australia" and it is only when she is on the train and the screen cuts to black that you realize that

Because *Prague* is so visually evocative, it was really quite simple filmmaking.

Where was the wrought-iron sculpture that is in the fairy story?

MELIUM: That's in Prague, in a little square. It looks a bit like a fountain, but it's actually a one-person grotto. There's a myth about a prince who put his wife in a fair lady's body or something.

When Jo was interviewed, was she asked questions relating to only those specific memories you were interested in?

MELIUM: Yes. The questions were directly related to the script I had written and to some of the re-created scenes we had already shot.

STONE: By the time we came to do the interview on film, Lynn and I had twenty-three hours of interview on a audio-tape. Lynn was very focused on which memories were having something deeply personal, like when Jo goes back to the war-time memory of her mother's being forced by the gaffer to exchange a few slippers for eggs. We know from moments like that which memories to ask about.

When the memories, there is often a concentration on specific details. Were they things you took from Jo's memories or were they things that she always highlighted? Obviously when she talks about the little white boots in the forest, the detail is clear in her memory. But what of the sewing-machine and the typewriter did she highlight them as much as you do?

MELIUM: We did come out of those [audio-tape] interviews feeling as if she had highlighted those things herself, but I think sometimes it was me highlighting them. When we did subsequent interviews, what seemed highlighted the first time was no longer highlighted. It was quite subjective.

So those images are what you saw as Jo spoke?

MELIUM: It is a combination. Jo mentioned the little white boots to me and they match an image that seemed to evoke the whole event. But that was not always the case. She did not necessarily describe things visually; sometimes she spoke more about feelings and atmosphere.

STONE: Jo wouldn't go into great detail about some of the events, particularly those with Richard [one of Jo's lovers]. But being with Jo was like going on a magical ride with someone. You could be with her in a room for ten hours and wonder where the time had gone.



where she has come. Was that a lucky coincidence or did you direct her to speak in such a way that you were able to order things the way you wished?

MILBURN: Specifically I wanted the answers to questions and each ordered in place. But she could edit them, so it was a compromise.

How did you decide which images to place with which parts of the story, apart from where the images are clearly descriptive of the story being told? Towards the end of the film, for instance, you return to Jo as a child wandering amongst the sewing machines. You also see Jo standing by a gate when the narrative is about something else.

MILBURN: I think those moments which are less narrative are more reflective tones. I felt those scenes were the most representative ones of her life. One is when Jo is leaving Prague and the images are like highlights of her life.

Jo's journey was a strong memory, you highlighted – for instance, the wedding – but where Jo is more contemplative or self-examining, you put less descriptive images.

MILBURN: On those occasions there is usually a contemporary dialogue. They are to represent the story and the events that are happening at the time she is talking about. But then it does go into times where it is reflective and those images express feelings. You might see Jo as a little girl at the sewing machine and also Jo as a young woman at the gate. They are symbolic images of Jo at those times of her life.

But when Jo is talking about her feelings in Australia, we see her again as a child.

MILBURN: That particular image relates to her sense of achieving some of her mother's courage.

DE GRADT: Sometimes the imagery will be in the realm of the impressionistic narrative, though, at other times, it is more in the realm of portraiture. It confuses a difference between those images which are directly telling a story and those of Jo where there is an attempt to portray a scene that Jo has witnessed, or the path of her life, or how events are acting upon her. The images of Jo outside the wrought-iron gate are, of course, all the same setting and – factually – the same age, but the portrait has various reflections that communicate different stages of her life. So it has been continued throughout many parts of her life, though it's essentially the same moment in time

– a universal image.

When Jo leaves from Czechoslovakia to go to Australia, the scene turns upside down as if she is going from the Northern Hemisphere to the Southern.

MILBURN: That idea came during the animation. All those images of the scene and the dandelions are imagery was working with to tell some of the story on the animation stand.

What about the falling stars, the leaves and the playing cards?

MILBURN: They were things that I was working with and contemplating in the animation room. They were to do with childhood and childhood games. They were images that I was working on that don't have actors in them. In one way, you are invited, but in another you discover a proposed symbolism. The leaves are hard to explain, but in one way they represent Jo – her spirit.

And the falling cloths and working colour that sometimes flows down?

THE SEVEN DAYS OF PRAGUE ARE ACTING UP IN PRAGUE.

EMERSON'S LETTERS TO HIS FATHER.

NOTION OF THE THREE IN CATHEDRAL (MAYBE) BEHIND THE BAYERN THEATRE THE NIGHT OF THE STARS AS THE CITY OF PRAGUE ON THE CATHEDRAL, BEHIND A BEAR.



MELIUM: They really come so much from feelings that it is hard to explain.

STONE: They are definitely part of Lynn's symbolic world that have developed with her emotional and personal connection with the film. She has developed her language – the hand painting of the images for Jo's memories – and to that has added her own emotional interpretations.

Then again, these other images – of the falling snow, swirling clouds, rain-bow, leaves as stars swirling through the sky – are more part of Lynn's own language than, even in a completely different film of Lynn's, would probably still be there in some form.

MELIUM: It is the alchemy of so many emotional processes that rage, cut/leave in the world filming with professional actors, in the dark animation and then more time in the dark editing.

Was there editing done on the animation itself as well?

MELIUM: Yes. The walking scene, which is about three minutes and ten long, with apple seeds and dandelions, is in the film just as it came off the animation camera. There are many other such scenes.

Did you do everything on the animation stand before you started editing on the filmstock, or did you go from one to another?

MELIUM: We probably did half the animation shooting before we went onto the filmstock, and then a midship design as much shooting again after the editing began.

Mothers, Sisters and Men

Why is there such an absence of male characters in the film, particularly fathers? You don't discuss or show Jo's father, or the fathers of her two children (as well, Jo talks so much about families being the good love of her life, yet you don't choose to show him).

MELIUM: It comes out of knowing Jo. Her husband came and went in her life, and she didn't meet her father until she was eighteen. He came back, stayed for three days and disappeared again.

The most men important to her were Jaroslav and Richard. Richard was the romantic lover of her life, while Jaroslav was more like an early father figure and lover. I could symbolize Richard as a romantic, unrequited love, an unfinished love that still exists to this day, but Jaroslav was more all pervasive. He's shown more in words, as in the poem Jo speaks, which he wrote to him and is read again in Czech after Jaroslav dies. I felt that spoke more than showing his image. I couldn't really place him in any particular image.

STONE: I find the absence of males in the film very interesting. I became especially aware of it at the last screening. Even without the images being there, the dominance of the male aspects of the world – the war, the German and Russian armies – shape Jo's life. It seems all-pervasive to me now, though I don't think I was as aware of it while working on the film.

That generalized male aspect comes across in the sea of faces, of an army moving through a street.



LYNN COLLINS AS JO IN THE FILM, DIRECTOR OF RECORDS

STONE: Yes. There is a male analogy over the shape of her life, and yet her heart has stayed with her mother and with her own domestic self-consciousness. She is still proud of her femininity, her strength and her independence.

The most powerful moments in the film are those connected with women, and especially her mother. That is rather curious, as when Jo talks about her mother, or tragically, for instance, when towards the end of the film Jo hangs clothes on the clothes line, one immediately and powerfully recalls her mother. Another scene is when Jo talks about the support she received on arriving in Australia. She says, "Not even a sister could have done as much for me." The most emotional, powerful and strongest forces are within the women.

STONE: Definitely Jo's essence is connected to the mother, to the female connections when she arrived here. Even her relationship with Lynn and myself is very strong and emotional.

There's a lot of writing now about women filmmakers inventing their own female language in cinema. Do you feel there is an element of that in your own work? Is there something about your filmic language which is particular to women and their sensibilities and individual? (Thoughtful silence.)

We feared you weren't going to like this question.

MELIUM: Oh yes... I don't think I can answer that.

Most film language is male, simply because most films are made by men and only a tiny speak by women. It is only recently that a lot of films are being made by women and some of these directors are saying, "I totally reject anything that I have been taught about the language of cinema and I will speak honestly the way I, as a female, want to." Did you ever say something like that to yourself?

MELIUM: Oh no, I wouldn't say that. I probably felt more like one of those "little specks", because it was the first thing I had experienced on that scale.

You are not saying that it wasn't possible, more that it wasn't conscious?

STONE: Yes. But the way you are expressing that isn't in a language Lynn would speak in herself or necessarily.

On a more subconscious level, Lynn was definitely making a film that expressed inner feelings and therefore came from the inner world of the female. Also, the fact that two women set about to make this film with another woman gave it a feminine spirit and empathy. But it was never a conscious thing of delaying the cinema language of men.

Not even an issue of defining your own language as opposed to theirs?

STYNE: Definitely in finding your own self-expression and therefore being feminine — with a different language behind it.

Lynn set out to make a film that was honest to herself and her heart, and so that male and female. We could both say that we are feminists, but we would probably never use that word, because I don't actually feel feminist. I feel feminine and express that femininity, as Lynn does here, rather than put a feminist veneer against the male thing. I don't think either of us felt we were doing out anything; we were just being honest to ourselves.

MILBURN: Because that's like one-to-one thing as you're saying... I'm not sure... I can't speak for John, but...

STYNE: Why not? I speak for you all the time.

MILBURN: But just on a personal level, when we started to make this film, the world at large was a very foreign concept, anyway. It probably will be...

I didn't see myself in relation to the world at large. It was always, from the beginning, a very inner thing. The sense the film is having a place in the world.

So, by default, the film ends up having quite a separate view?

STYNE: Yes. Ninety per cent of the film was made in the dark and isolated space. Only a small percentage was done with a film crew and actors. When you are talking of years in the making, only a few months of it were done out in the world, if you like. The rest of it was in the inner world.

Lynn found her own voice almost in isolation; you can compare it to women's filmmaking voices out there. But, I feel that women bring honesty with their feelings as going to look at the feminine voice and, I would hope, we eventually go to express it in more spare or real. Maybe some are going to go about it in a louder or more demonstrative way, and even consciously hand together, but there will be others, probably, who will just come through from a more simple place without consciously knowing it or even being part of a collective consciousness.

DE GROOT: We didn't even think about many people seeing the film.

STYNE: Lynn thought we were going to put it in a theatre and keep it under her bed.

DE GROOT: Formally if it had started as a bigger film, Lynn would have worried about those other questions. But, at the same time, not thinking about it was engaging on real cinema anyway. We probably didn't feel so threatened by any criteria of expertise, judgement or measuring up to anything.

MILBURN: Yes.

Are you planning to do another film?

MILBURN: I don't know if that's a good question to ask me...

DE GROOT: You see, Lynn didn't really mean to make this one.

Technique and the Animation Stand

DE GROOT: The film was shot on 16mm black-and-white movie film, except for colour in the Australian scenes and the scene in the film maker's dressing room. Most of the scenes were photographed at 6 frames per second.

And you then printed up each of those frames?

MILBURN: A dedicated friend named Evan Clark worked for many months, blowing up about fifteen thousand 5" x 7" rolls. I then registered them on an animation table — punched peg bar, using the original 16mm film sprocket hole and frame edges that were on the prints as register points.

And then you hand-drawn these prints?

MILBURN: Most of them.

Did you do most before shooting how you were going to hand-draw or did you wait until after the shooting?

MILBURN: I probably had an idea, but mostly I worked it out once I had the actual images. Again, it was an emotional response.

Once we started animating certain scenes, there were other things we missed doing that I felt gave the right effect for particular scenes, when I felt it needed to be left black and white and possibly reversed, or seen through a negative.

Once the rolls were hand-drawn, what happened next?

MILBURN: Andrew made the animation stand.

Why was an animation stand built and not another one used?

MILBURN: Use — Inspiration. I —

DE GROOT: Well, partly because we knew that we needed fairly unadorned animation sets. Lynn photographed on the stand for a year. I felt it would take a long time and should be allowed to take a long time, because a lot of the shooting involved disciplined experience.

You needed to be able to work as long or as far as a painter's studio, where you're not working to a clock or a weekly rate or even so hourly rate. Because Lynn has worked on various other animation stands, we were quite aware of how grunting and intimidating it would be working for so long on a round one. You'd never be able to do the sort of tracing which would need to be processed, workprinted, looked at and named a best love to refocus them.

Of course, without Ray Strong's endless support and generosity with his 35mm Mitchell animation camera on and off for a year, the film would have remained a prophecy.

It's a different stand compared with most animation stands that you can rent. A lot of the ones are computer driven and have all the ones in reality sets, but Mitchell's Dr. Dreamer acquired more working with the screens, the camera shutter control, fading, dissolves, multiple exposures, apples, matrices and multi-coloured filmstock — all very traditional techniques. We absorbed different frame rates, so that each shot could be edited in a unique frame rate that did not have to conform to an original 16 frames per second.

With all that sort of work required, a had to be a very understanding animation stand. Most of the design and construction was done by a talented friend and filmmaker, McGregor Knox.

Are some of the optics in the film actually animation stand optics?

DE GROOT: About half the fades and dissolves are animated, particularly the ripple dissolves and fades.

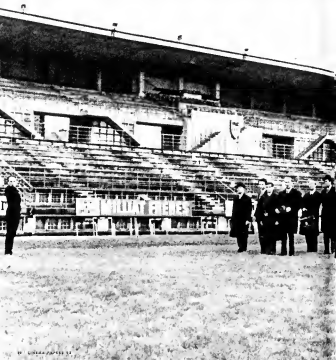
Every shot was photographed with an unusual optical treatment of some sort, but during the editing some of those things had to change, such as its being better to turn a fade out into a dissolve to the next scene. That was done beautifully by Karen Wilkman at Digital Film Laboratories. He did wonderful work for this film.

1. The white house are those worn by John's son as they attempt to escape Conchita's house through a front at night.

Disclaimer: Scott McGehee and David Siegel are not the film (and have worked with Andrew de Groot on other projects). Other than that, he had no involvement with the film.

Pistols a

THE "ART" OF FILM VS THE "SCIENCE"



at Dawn

ANCE" OF PREVIEWING

By Richard Franklin

My reaction to the news that the marketing "experts" are moving in on our industry may appear to be one taken wearing only my director's cap. But I wish to say at the outset that my comments about "power politics" relate entirely to my experiences with the Hollywood infra-structure. That having also worked as a producer, my concern, on behalf of all who are creatively involved in our industry (dare I say "art form"), is that it shouldn't happen here.

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ENTERTAINMENT WEEKLY 11



Pisces at Dawn

work on a print ad which featured the duel as the centerpiece. And an audience going to a Hitchcock picture expecting to see a posed duel would almost certainly have behaved differently from the unprepared San Francisco audience.

Back at the studio, Hitchcock was asked what was to be done about the laughter and he simply ordered the entire scene removed. Such pique might sound extraordinary, but positioning one's "baby" as the world can be a touchy thing (John Ford once removed the entire fight from the end of *The Quiet Man*, 1952, because Herbert Yates said it was "a little long"). At 73, Hitchcock had gone through the frustration of two uncompleted personal projects ("Maryrose" and the original *Penny*), had accepted *Topaz* as an assignment and labored to elevate it with his own original elements, yet prior (I believe) the duel was his most *d'Art* he was doing the picture).

There was laughter at a single screening (someone may have turned) and the man who had once treated his producer as a leech had made the first European takeoff found himself without the energy to defend his work. A freeze frame was inserted to suggest the villain had succumbed and the rest is history — but it might not have been —.

After the television version was prepared in 1973, Universal's editorial department ordered all additional material (reels, cut takes, etc.) destroyed and even the negative of the duel scene was "junked". The scene was gone forever, until a set of Technicolor 35-release prints, which Hitchcock had stored in a garage, was opened at the Academy in 1986. And both endings are now available on the MCA Laser Disc of the picture.

I was misled by Peter Bogdanovich's new book¹ to buy the *Wopacut Critique on CAV Laser Disc of The Magnificent Ambersons* (1942), which, with Robert Cammager's introduction, contains a set of Welles' script scenarios, the complete storyboards and the original *Magnificent Ambersons* film scholarship of the highest order.

For those who don't know, one of the greatest tragedies in the history of our art form occurred in Pomona, California, on 17 March 1942, when Orson Welles' second film, *The Magnificent*

There's a saying in Hollywood that, "Every dog has to piss on the tree to make it its own."

In 1986, it was there watching my picture *Look* get "whanded down" by a succession of owner/distributors — each now one clipping a little more away, until one wife was moved to take the plight of my monetary movie to that of the horse in *Black Beauty*.

I then had a call from the Academy of Motion Picture Arts and Sciences asking if I would assist in the cataloging of the private film collection of my one time mentor, Sir Alfred Hitchcock. I agreed, with an alternate wish re. I had been searching for some years for the only missing Hitchcock set piece of which I'm aware — the original ending to *Topaz* (1949) — in which the hero and villain duel with pistols at dawn in a Paris soccer stadium.

Topaz is generally dismissed as a failed work, but had particular interest for me as it was the picture on which I watched Hitchcock at work. I was aware of his collaborative tendency, which had established that darkness as dusk will rank place in Paris. He had gone to enormous trouble to have the exact period of the sunset (they don't take one picture then fire) and spent more time on this sequence than any other in the picture, re-shooting portions of it on three separate occasions. Imagine, therefore, my disappointment when the film arrived in Australia minus the scene which should have been (and is) the best thing in the movie.

I made requests and discovered that, although Hitchcock loved preview and normally took the view the audience could accept the picture just not the way he wanted it, he agreed to preview *Topaz* in San Francisco. In spite of all his efforts, there was apparently some watered laughter during the duel scene and a few people commented they thought dueling in the present day "silly". In the case, such was stronger than failure, but, as it always the case with preview, the negative voice of a few spoiled change for the many.

It might have been possible, for example, to stem the laughter by getting the audience through some sort publicity. Even if Hitchcock had not done his usual pre-release monologues, he was already in



ROAD GAMES

(F) Please begin by rating the last 10 minutes you just watched (using the numbers below).

A. _____
B. _____
C. _____

(G) Now please rate ROAD GAMES and the 2 minutes you spent rating the movie below. (DO NOT WRITE IN THESE SPACES. RETURN TO PAGE 107 (pg. 1) ONLY)

Excited = 5
Not Excited = 4
Liked = 3
Not = 2
Dislike = 1

Rating

1. ROAD GAMES

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2. The movie excitation LEVEL

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3. The movie's length and pace

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4. The movie you rated ROAD GAMES

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(H) Please indicate

☐ Male☐ Female

(I) My age is

☐ 18-24☐ 25-34☐ 35-44☐ 45-54

(J) How did you obtain this movie?

☐ Own☐ Rented from a friend☐ Bought☐ Other

(K) Please indicate your feelings about each of these statements about ROAD GAMES

Agree

Disagree

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Pistols at Dawn

happened to see one movie without asking to see a real movie something, which is unfinished and very badly by comparison?—or possibly some few people are now used to seeing through double bills.

But if the audience is asked, then one must question who is asked, and for what purpose?

I am not against previews per se. I personally had considerable success in my preview days in Australia, running my own. As a part-time lecturer, I had some translated film (and related disciplines) who were of the coming-age age, but considerably more articulate (and educated in the process) than the "man on the street." In addition to being able to ask them to fill out forms of greater length than those used by market researchers, I was able to get up in front of the group and field questions and com-

ments, which opens another whole can of worms, since inevitably one is told that no one-legged jockey earned a p.

Thus, an argument must arise whether the problem was the picture or the ad.¹⁰

For a statistician, but, with previews, I believe it is necessary to try and measure the advertising variable. However, from experience, movie advertising is a law unto itself and one finds oneself debating the even bigger question of whether advertising should reflect the form and content of the "product," or whether all that matters is whether or not it "works." This would be fine except that the effect of preview advertising which is "dishonest" is that you can get an even number of the people you wanted to move—those who would never have come to the picture in the first place.¹¹

Further, one can provide honesty by asking an audience to pay for something which may presently be ill for individual AND for the privilege of being out of town. And those who are motivated by temporary advertising to join the drive group who will be the first to see a new movie may not be a very way to promote the picture's overall audience.¹²

But whether the picture is viewed, advertised, paid or unpaid, it is clear that people respond differently when asked to be critical of a work which is represented as being "in progress"—especially when it is so new they do not have the benefit of advance criticism or word of mouth.¹³

"Everyone is a critic" (or, if you prefer, "everyone knows whether job AND how to make movie"). But the idea of inviting people who do not understand the movie-making process to give their opinion of how a picture might be changed is like asking them off the street to try a little amateur brain surgery.

This is the last major problem I see in the preview process as practiced by the "experts"—REGARDING THE QUESTION

ADVERTISING COMMENT CARD FOR PREVIEW

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audience can make that jump" start to my ineptly seen the horse as becoming a very small camel. To quote Welles on *Amberson*: "Using the argument of not control to the plot, what they took out was the plot".

We have proven it to us, worst, the committee can only finally pull out of its downward spiral when the running time has reached some seasonal maximum (a running time of under 90 minutes might suggest to the rest of the industry there were problems). Usually by then, even directors who have stayed almost have totally lost their voice. Many abandonment, some are seduced by work arrangements like "You remember help us, or we'll do without you", or the lack on the editing room door is changed."

The final absurdity of the process is that once the picture has been "fixed", even the market executives (who would otherwise tell you the most times you paid them the better) do not ever suggest trying the end result on an audience.

To turn up, let me illustrate the "science" of the process with an analogy: If motion pictures were dishes in a restaurant and "co-perts" were sent among the diners with the message that any

ingredient that anyone was even slightly dubious about would be removed from the kitchen, the only thing left on the menu would be "raw all-beef potpie, special sauce, lettuce, cheese, pickles, onions - on a secure steel bun".

And I've yet to meet an Australian who likes the pickles.

In the hands of those who are creatively involved in the filmmaking process, previous (formal or informal) use an extremely useful tool. Because that research is a proven track, beauty, insight, quote or blurt is a game of power politics can be extraordinarily destructive.

"Creativity" should be given at least an equal voice in the process as their interpretation of the data is uniquely informed.

If the process breaks down, play the different in motion off, letting mutually acceptable "audience" decide. But in case history proves them wrong, keep the elements of the other such for posterity.

Editor's Note: The Australian Film Commission is presenting a seminar on test screenings on 6, 7, 8 December in Sydney. For further information contact Sally Drop on 002 511 6400.

1. Made in England for Them EMI. With the demise of that company, Lask along with the rest of an library passed through the hands of Universal, MCA Home, Golden and Golden, and Jerry Wolkoff, before coming to me (from some 15 owners) with 300 (not known at time of publication). I would offer to show each new owner my "Amberson's cut", but they insisted on seeing the previous owner's cut down - that they'd cut it down further. My version was shown only once, at the Avenue Theatre in France, where it was the Jerry Film.
2. This is Orson Welles, Orson Welles and Peter Bogdanovich, edited by Jonathan Rosenbaum, HarperCollins, London, 1993.
3. Welles was to direct the feature documentary *It's All True* for the Whitney-Radiobilly Committee for Latin American Affairs, the movie group which sponsored Disney's *Three Caballeros* (Dwan, 1944).
4. With the U.S. entry into World War II, a cinema could scrape a place back under U.S. Welles stayed in South America and, against the odds, finished shooting *It's All True*. To his death, he was told the film wasn't it is. Twentieth had had been shown, uncompleted, in the arena. After his death, Paramount donated 210,000 feet of movie negative to the American Film Institute, where it was for someone to try and piece it together.
5. The enormous five-piece ensemble of the giant puzzle scene, for example, was actually from John Ford's *Wagon Train* (1938).
6. There is an important scene, *The Magnificent Ambersons* has been complete on tape and *Amberson's* movie on a disc "100 Feet" in 1972, a total of 1000, in 1972, eight (Citizen Kane was the one I film each time). *Ambersons* dropped out of the top team 1972, but still has a lot of support and *Wagon Train* came out in the most-famous director's collection *Five Days and a Night*, December 1972, pp. 18-20.
7. Welles was called Hollywood the last model in a film even got to play with (Ed: John Lee Costello also said, "May be in around if we ever forget that Welles, along with Griffith, started up that in movie that was the movie. We still always own him something.")
8. The first *Magnificent Ambersons* preview was with a Broadway Lament musical, *The First* in (Vance Schwaninger, 1942). No wonder there was "letting".
9. I read this method in Hollywood during the shooting of *Lash* (involving a 1932 cinema show). I got an entirely different reading of the picture, but when this was shown to the "expert", it was dismissed with, "What's your expert when you talk to it?" "You film better!"
10. *Blackboard* again in Twentieth's book, among others, that this scene was integral to the concept and be NEVER removed.
11. The sample is actually NOT representative, but shared to the demography of the movie audience of predominantly male 15+. The majority of film demography of the video market have three times more lost effort in the hands of the audience than a handful of people. I've been told, for example, that "women over 30 think each and each", when I'm sure only one such person attended.
12. I complained to the director of temporary artwork for the preview of *Clash of Daggers* (1944), which suggested to Henry Coleman as a pre-empted making Henry Thomas as a public library.
13. *AVCO* on the other hand spent the money on final artwork for the *Roadhouse* (1940) preview. Though brutally executed, it apparently

- suggested an 18 ft hole movie title of actually shown in the final paper when we previewed the picture. And in spite of changes to the film (made before my last, once the money had been spent on the cut, the final work was never looked and the picture was not with the cut unchanged).
14. I recall one customer with the words "proprietors since 1913 are code-makers". And that dissatisfied individual's opinion was into the national pot along with the rest.
15. *International* was to The Two Katers (Baker and Clarke) which about the follow offering about a play in circumstances and being understood as being it by a professional critic.
16. The Director's Guild contract reached me to two preview. So if I think late of "my" preview, it would have cost them about \$10,000 for another 1000 of material by dissolving the scene).
17. Such was the confidence of the head of their new studio, Irving Thalberg, that it was not exchanged. And through the house down.
18. At Universal, they used they liked to preview with "real people". Las Vegas was one of the "real" place where rings and we met at a private strip at so, went by line and from a restaurant overlooking the cinema, where we were notified when they were ready to start. We were then able to sit, slip in and out of the "real world" and be back in Hollywood before midnight.
19. For those who don't know, here is exactly a measurement of such things and presents a possible to research the director's mood - or any other idea that comes: "We didn't change, we just got the to see the next producer's work out."
20. There's a later "Director's Cut" of *The Fisher King* (Tony Gilman, 1991).
21. I would argue this procedure is one after numerous previous ones because the hardware - though it's possible that windows in the house would just never look in the cutting room.
22. *Widescreen* company where tape, tape and digital, all can be cut out.
23. There's realized, just in because may be better "you strategy" and the last, once John Ford began only one week before shooting. A few years later, Zerkow did the opposite in the Ford (inspired *My Darling Clementine* (1946)).
24. Welles is holding, as a couple in the script, the good and begins the narrative was played over his body in the remaining part.
25. The *New* Above the Tide, French Capes.
26. His studio boss, Harry Cohen, took this story in heart. He rather he talked about his own sentiment in something, which led someone to ponder as "what would would to Harry Cohen's cut".
27. In unexplained, "artistic" was allowed to take the proper direction, provided that, if it appeared, since while the cut is contained for one of products.
28. At Universal on Lash, someone predicted the "success" through the shelves to be 10 minutes. Typical of such in America was successful in the of some years, *Psycho* (1951), and 113. Another example is really good in making a "success" sign with his fingers, saying, "Unsurpassed in 1947, 1947".
29. At Canine, they called the word "BALLY" to the show.
30. James Cameron told a wonderful "workless off" story on one of his early pictures, in which he used to climb through the cutting room windows and work all night. And so our way over the water.

THANKS A MILLION, AMERICA

"Those who find most Aussie films irritatingly
safe and serious may welcome this
walk on the wild side".

VARIETY

"... enjoyable ... perverse ... brilliant ..."

SEATTLE POST

"Like 'Final Analysis' and 'Fatal Attraction',
Howson's film warns against thinking with our
hormones, against wanting things we don't need.
'Hunting' equates lust with sin and punishes
obsession with rape and death".

WASHINGTON POST

"... it's right up there with Brian De Palma's
'Scarface', Luchino Visconti's
'The Damned', and Adrian Lyne's
'9½ weeks'".

BOSTON GLOBE

HUNTING



BOULEVARD

John Dingwall

INTERVIEW BY ANDREW L. UJEAN

is a much-lauded figure

of the Australian film industry for his script

of *Sunday Too Far Away* (Ken Hannam, 1973). It is not only one of the

finest films of the 1970s renaissance, but one of the most loving and accurate

portrayals of outback mateship. • Dingwall's next script, for *Ruddies* (Arch Nicholson, 1983),

continued the analysis of mateship with the story of sapphire miners in an outback Queensland

town, where the modern forces of market capitalism confront some older Australian virtues.

In 1990, Dingwall changed tack with the psychological thriller, *Phobia*, which he also directed.

It gained some favourable notices but had a troubled release, as did its predecessor. • Dingwall's

latest production, *The Custodian*, is a return to a study of mateship. Anthony LaPaglia stars as

James Quinlan, the one honest cop in a corrupt police force. At an emotional and

moral ground zero, he fights back with every trick he can muster.

The Custodian



"The one bad apple
is an honest cop"

dian

LEFT: JAMES FRANKLIN; MIDDLE: JAMES FRANKLIN; RIGHT: JAMES FRANKLIN; BOTTOM: JAMES FRANKLIN; BOTTOM: JAMES FRANKLIN

As it came on set yesterday, it was the second day of the ICAC inquiry into police corruption. Obviously it is a very topical issue right now. Was it an current an issue when you started the script?

The truth is there has been quite a deal of investigation into Australia's police forces for some years. I am an ex police constable – newspaper journalist – and that's been my observation.

We haven't used any actual incidents in *The Courtroom*, however. We have created our own police force and, indeed, almost our

own city. This story is representative of any major city in the world, it is not specific to an Australian city.

The one thing that does make the situation different to any other country's is that the thing Australians value so highly – mateship – has become perverted. It has been used to protect the guilty cops, even by cops who aren't corrupt. Because of mateship, they will not say a word.

In *Quintana*, then, the "metastasis" of our society?



JEFFERY GUBLER AND LINDSAY LOHAN STARRING
POLICE PERS HUGHES AND JANEY (CLOCKWISE, TOP COUNTER)

Presently, Quaid is not corrupt, but has turned a blind eye. In the end, he judges himself as guilty as the corrupt police.

As we begin our story, Quaid's parents are dead, his marriage is crumbling and he's an extremely isolated man. Like most of us in times of stress, he searches for a philosophy with which he can survive. That's why he begins to read and why he begins to question for the first time in 15 or 20 years his role as a policeman. He realizes he should have been the custodian of the law.

So the film is a moral tale within the thriller genre?

I happen to be very aware that we make films to excite an audience, and that it has to have a really strong story which moves quickly. But, yes, there is a moral tale to it.

Was there a trigger in the development and writing of the script?

Oh, yes. It is very clear for me.

I wanted to make a film about individual responsibility because I think, in the end, we as Austrians have this habit of blaming the government and everybody else; we never blame ourselves. We are responsible for everything that happens to us. We have had the film industry we've deserved. We are responsible for it and everything that happens to it. My film is really about individual responsibility.

Quaid decides that the responsibility is his. If he has taken the job as policeman, he's "the custodian", he has the responsibility not to be corrupt and to bring down people who are.

Now, over and above wanting to make that story about individual responsibility, there's the business of the technique of making a film that people want to see. When *Phedra* was shown in competition at the Salzburger Festival in Italy, I realized as the context of this very anti-conformist festival that my way is not the anti-its way. My style is actually of the mainstream and I'm stuck with it.

So, what I am set to do was to make *The Castle* fairly the mainstream without compromising the story. I had to develop the technique to do it.

In *The Castle* film also a vehicle for you to editorialize unapologetically but poetically?

I suppose it is. As a nation, we have to come to terms with a lot of moral issues.

We have to understand that a police force is there to protect the rights of the people. What's happening in police forces is what

happened generally in Australian society over the past decade. We were motivated by greed.

In the 1950s, '60s and '70s, we had an Australia with strong moral basis. In the 1980s, that went down the gutter. I think that now, just for disparate reasons of pure survival, we have to look at our own moral values. Our advantage is that we are young and powerful as a country. We can turn around and do that. Things are not entrenched.

I think, for example, that war is becoming increasingly perceived as obscene. If you look at most of the wars in the world at the moment, they are happening within countries. Less and less are countries going to war against one another. That idea has become not only obscene but quite stupid to even consider.

With *The Castle* film, we have also tried to reflect in our casting the ethnic racial mix of Australia. (We had a wonderful casting agent in Alison Barrett.) There is the full spectrum of the ethnic Australian composition of people. That's one of the things we have to come to come with in this country. We have to stop judging people by their race and colour.

Almost all Australian television, and every film, portrays a very white Australia.

I don't want to shake it all as anybody, and I don't totally start what other people do. But what I do think, purely as a filmmaker, is that to cast an ethnic race makes for an exciting film.

I have Gina Dobrewnska as Jane, the chief of staff. She's a great actress, and she's there for that reason.

With no explanation as to why she's there?

Well, when Michael Caine plays in an American film, we don't question his cockney accent. Why do we have to do it here? Why do we have a character say, "Yes, I have an American father and an Australian mother." That's silly and part of our past.

Is there a rift for a filmmaker to play in society?

Very much so. We are aware of how important film is. We go and see film, we read about it, it's with us all the time. It continually reminds me how important the business of telling stories has been through all the ages. Film is just the modern form of storytelling.

When telling what I regard to be a true story, my personal responsibility is to use the devices that relate to truth. When I'm telling a fantasy, I must define what that fantasy is. In the past, people have got into a lot of trouble by being fooled by filmmakers, by thinking the fantasy they are watching is actually true—such as the usage of guns and the romanticized business of killing.

I am trying to define what I'm doing and keep to the truth of that. I will pull back rather than go into something that happens in an exaggerated way. I will remain myself that my frame has to be within the boundaries of truth and reality.

When you do a drama, you can't recreate life. You are creating a story and it's not exactly what has happened anywhere. We have not based *The Castle* on any particular cops or situation, we have created our own story. But there is truth in it.

What are some of the other key elements of your approach to this film?

When I go to the movies, I'm waiting for the filmmaker to make a mistake in terms of plot or character. I think to myself the character wouldn't do that, he wouldn't know that, he wouldn't know that relationship. I'm aware of those things all the time.

We had a scene last night where Quaid is going through a lot

of hand tapers, he's emotionally and a very poor way. He arrives home by himself, takes off his shoes and then his gun, and puts it on the table. As he's on the sofa watching television, he looks down at the gun. Now the thought is: "If I were dead, who would care?"

When I was writing this scene up, I could have gone for a situation where he had the gun in his hand. In fact, someone suggested that would be a better shot. But it's not strong. Quaid is not about the will himself. So it's a cheap trick, an easy shot, and in this story you have to avoid the cheap trick.

You sound as though there are a lot of disciplined, reasoned and rational foundations for your filmmaking. How do you actually work with such discipline?

I play games with myself to get work done. Fortunately, I'm fairly fast. I wrote *Phobia* in a week.

Usually, I put down a draft in a week. I try to write 10-12 pages a day and, when I'm really into my characters, I can write 20-30 a day. I'll knock myself out and take no sleep home calls. Sometimes I'll sleep three times during the day, and then just get a good sleep going.

At the end of the week, if I've written a screenplay, I'll sit down and tell myself how wonderful I am to have written it in a week. I sit there and say "You are wonderful! I don't give a damn whether it's good or not, you have done this!"

One of things I've also learnt in recent years is to give each day to people whose intelligence or opinion I respect. I tell them I'm not interested in what they like about it, just what bores them. I don't look for solutions, I just want to know.

Actually, there is a wonderful consistency in the responses. We have basically the same reaction to a film, whether it's good or bad. I then thank everybody's comments and do another draft.

Apparently, you also took a draft to New York and workshopped it with some writers.

You think from the perspective of Australia that we're at the edge of the planet, a long way away from the centre of things. When you get to New York, you say to yourself, "My god, I don't want to live like this. But here's the point of making a film that isn't relevant to the people here!"

So, while I was in New York, I arranged a workshop of a dozen American writers. I asked them to read the script and then had the script conference in the hotel room. I told them I was well down the path and I wanted them to talk about whether this story was relevant to them. Now, it's very difficult to say to another writer I don't like your script - though that doesn't worry me - I just want them to talk about it.

The main comment was: "Why would somebody like Quaid put himself at risk to do this?" It really amazed me, because in this genre of American films guys are always doing these sub-rebel acts. What those writers were really saying to me was, "We accept that what you've written is true. And if it is true, why would he put himself at risk?"

I then gave the example of Donald McKay, the guy in *Godlike*, as to why people put the movies at risk. McKay was warned of what he was doing and then he payed the ultimate price. Why did he do that?

Now, when I put this to the American writers, they looked at me a little bemused, because I was relating my script to accuracy and to truth. They said, "Yes, but why would your character do it?" I thought, "Huh, here's a solution" and said, "You've just had a war in the Middle East. Not

many Americans died, but they were prepared to." And the guys said, "Ah! To start with, the soldiers are better fed and there's money coming in so all the money by being in the army and going over there. Secondly, if they didn't, they'd have gone to jail. That's their motivation." I went, "Oh ... okay!"

They were right. So I did another draft of the script in New York. I made the motivation for the Quaid character much stronger.

I then met with my lead actor, Anthony LaPaglia, and had two 14 hour work sessions in the hotel. He actually seemed to rise at each stage and said, "That is why you become a star in this country - to have an opportunity to work like this with a director."

On what basis did you get the writers together?

I just asked them!

Did you know them?

No, just through some writer contacts in New York. I worked through that process, very informally.

Would you do that again?

Oh, yes. It was the most wonderful night. When we got into it, we began to talk a bear writing and whatever. The first one had already left, but, while I was standing at the door talking to others, they came back and we kept talking for half an hour to seven. It was really fascinating.

The language of filmmaking is a natural model, and they loved the script, which was really new.

You speak of wanting Australian film to have relevance internationally. Can you define what you mean by that?

What we have done in the past in Australia is try and create a mainstream accent, and import overseas stars and scripts. I don't think that works. If you are true to your craft, and true to the business of making good films, it will be relevant.

In Australia, we have been averse to earnings. You have to make a film for the audience, whereas we were making films for 10 years for the two business. That's when we became not relevant.

Rationality's happened to us as people in the same the world over, whether it's my own experience or someone's in a primitive society. And the business of storytelling is to observe, have an opinion and then tell that story.



But you also said you wanted to take the opportunity of talking to writers in New York so you could make it relevant to people there.

When you rewrite a script, you try to make your story better. The more opinion you get about that, the better.

It's easy to misinterpret what I was doing there. I didn't ask them how to make the film a box-office success in New York. I was asking how the detail, the meat of the story, was relevant to their lives.

Because they are writers, they were able to have a sophisticated conversation with me in those terms. They were able to talk as I would about the script. I can see an American film and talk about the relevance of it.

In Australia, we are not paying enough attention to our craft, as though we are selling out. American and English writers work very much like actors and directors. It's a continual process; if they are not making films, they are working. We don't do that, because of the "We'll be right on the day, mate" attitude. The reason I did 17 drafts of *The Carsenians* is because draft 16 wasn't good enough.

Four years ago I deliberately set out to solve my problems as a scriptwriter. I wanted to come up with the most amazing story I wanted to be sure that when I went to New York, whenever I gave the script to would say it was a very strong.

I'm in the business of making money, so that was one of my key elements. They might not buy from me the money, but they would have actually had the rights, at least, because it was a strong story.

One of the things about Australian filmmaking that our stories haven't been strong enough. We've asked the audience to bring a lot to the cinema, and that happened with *Sweeney Todd For Assey*. I actually remember showing the film to a group of international writers who were here for a conference, and they said at the end, "We think it was a great story, but we didn't understand very much of it." That was because I was using such common "go on" got raffled, mate?" And as they were trying to figure that one out, I was having them with another colloquialism of the Australian language.

So my process all the time today is to think about the audience, to think about what I'm doing in terms of telling my story.

The top-grossing Australian film of recent times are Geoffrey Wright's *Romper Stomper* and Baz Luhrmann's *Strictly Ballroom*. Both are vibrantly told, strong, contemporary movies with clear moral elements: the individual against conformity in *Strictly Ballroom*, and the alienation of suburban youth and neo-Nazi gangs in suburban Melbourne in *Romper Stomper*. Do you think these films signal a new watershed in Australian filmmaking?

A watershed not only in Australian filmmaking, but in world filmmaking.

I have been saying to whomever would listen for the past two years that our best five years in filmmaking are ahead of us. Almost to my own surprise, when I saw *Strictly Ballroom* I thought, "This is the last." (I haven't seen *Romper Stomper* yet.)

We are at a point in time where we have incredible energy. We are going to be one of the leading filmmakers in the western world for the next decade or so.

When I was writing television in the 1970s - *Homicide*, *Diagnosis*, *Marked Police* - we used to be hungry to make instant films that there was this incredible energy. We didn't know how to, and there was this big problem of American domination, but we didn't - almost out of interest. I certainly did *Sweeney Todd For Assey* because sense of interest.

In the 1980s, we lost the plot. I was one of the people who was highly critical of the two films and felt that all they did was train our technicians. While that's fine in itself, it is not what our country's film industry is really about.

What has happened now, as we go into the 1990s, is that we have wonderful technicians and actors, we once again realize that how often is important and we are putting a lot more work into the

scriptplay. Add to that the energy which relates to our youth as a country, and we stand in good stead.

I am really excited about the next five years and intend to make quite a lot of films. I think a lot of people will be making a lot of very good films.

1 Interview recorded before the release of *The Piano* (Jane Campion, 1993) and *The Australian Kid* (Stephen Jackson, 1993).

TITLES

Sweeney Todd For Assey was written about my brother in law, who is a gun that me I went out and did my research, but the question was "How do I tell the film?" I then heard this song, "The Sheriff's Wife's Lament", and I took out some of the lyrics and made that the title. I did it instinctively, and it worked - it's a great title.

With *Ballroom*, a film I shot in 1992, I did the same instinctive thing. The reason I called it *Ballroom* was that when these guys are really angry at each other they call each other "buddy." I was too subtle by half.

As it turns out, there was also a film made at the same time in America about homosexuality and AIDS called *Buddies*. But *Buddies* was the wrong title, anyway.

Good film, though...

It was a good film, but an undefined one. It was a sort-of-the-pretty film.

In problem was that it was a great film. You couldn't extract any theme of our leading characters that didn't have them with blue diamonds on and heavy weapons showing. But the people who like these films instinctively knew it wasn't for them - that we didn't kill anybody and that it was a comedy. But the people that would've liked the film were turned off by the very same things.

I actually took *Buddies* on the road in Queensland for about three months, showing it night after night in various halls. That helped me realize that I had made a film nobody wanted to see, but when they saw it they actually loved it.

I gave the CWA ladies the same commission early on and they would drop along their rural farmer husbands. I knew they were only there because the way it pushed into it. But they loved the film, and almost instinctively they would surround me and shake my hand and say it was one of the best films they'd ever seen.

Now, when you show the same film night after night for three months, you actually begin to have extraordinary thoughts. One night, I thought about the road toll. In NSW, approximately 1,000 people are killed each year. Now, if there were such a thing as chance, there would be 1,000 killed one year and 5,000 the next. But it essentially stays in the same level. So, these are chances that contribute to what we think of as chance.

I then began to play around with reasons why people go to see a film, trying to reduce the odds. With *The Carsenians*, I spent three months researching and testing the title. What I discovered, and that is criticism levelled at Australian writers, is that not enough work goes into what the hell we're doing. What I discovered, when I actually got my title, was that I had deflated the story.



Written & Directed by Tracey Moffatt



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"We'll never get enough..."

MAN BITES DOG,
DOCUMENTARY THEORY AND
OTHER ANDALSIAN ETHICS

C'est Arrivé Pres de Chez Vous (*Man Bites Dog*) is a hybrid of two relatively new genres: the serial killer film and the 'mocumentary'. The Belgian creators, Rémy Belvaux, André Bonzel and Benoit Poelveraele, made the film for a mere \$100,000 on the verge of being expelled from film school. The resulting product is the sort of film that moral conservatives and documentary academics love to hate—a fake cinema vérité profiling the day-to-day life of a psychopathic murderer. In fact, it is the lead of production that top BBC executives claim, as they did with Peter Watkins' *The War Game* (1967), "would cause old women to jump in front of moving buses". The generally-received idea behind this attitude is that any deliberate or provocative manipulation of the truth under the realist mode is nothing less than cultural hypocrisy. Realism equals veracity.

The real controversy behind *Man Bites Dog* is not so much its ethical and graphic discourse on violence, but rather its sublime challenge to the established documentary tenet regarding formalism: "If it ain't broke, don't fix it." *Man Bites Dog* explains the critical question as "If it ain't working, why use it?"

As would be expected, *Man Bites Dog* has received the same sort of criticism regarding its portrayal of serial killing as did *Henry: Portrait of a Serial Killer* (John McNaughton, 1989) and *The Silence of the Lambs* (Jonathan Demme, 1991). All these films automatically evoked Nade's Law¹ and were immediately criticised by naysaic puritans for their explicit and smug depictions of violence. Yet, ironically, this consisted of refusal by the vocal minority to enter into any intellectual discussion on the topic of screen violence, outside hysteria, as is simply identical in tone and manner



to the very criticism they themselves level at such films. All is quiet in the western mind, intellectually speaking.

What is definitely frightening about all these films is not the explicitness of their expression (the moral *Man Bites Dog*, if you like), but rather the explicit content in which it is placed for our analysis. The provocative manner in which *Man Bites Dog* aggressively challenges the complexity of both the media in general and its audience in particular is, to my mind, far more disturbing than any gratuitous display of psychotic doom and fake blood.

Man Bites Dog's use of the 'mocumentary' form is in itself nothing new. G  lo Pontecorvo, Peter Watkins, Woody Allen and Peter Greenaway, among others, have dived with, undermined and confused narrative authority and veracity while working within the strict documentary mode, creating this new hybrid form. Even in fiction films, playing with objectivity in the expected place of subjectivity is the oldest cinematic trick in the book and has been used by every filmmaker since Hitchcock was knee-high to Griffith. Brian De Palma in particular has based a whole career on putting his 'objective' tracking camera in the hip pocket of psychopathic loon

u)mentary

Hi, Mum! (1970) all the way to *The Assassination* (1967).

The employment of the voyeuristic tracking camera is only one ideological step removed in terms of its generic content from the voyeuristic manner that is located in the bowels of the horror genre: the 'stalk-and-slasher' film simply replace young teenage girls in their underwear sent to open bedroom windows as 'victims' with the economically and socially oppressed as documentary spectacle and you can see the narrative line of this particular genealogy. Witness the voyeuristic economy of these intense tragedies of life that television news and current affairs programmes are so wonderfully adept at condensing into two-minute bits: Naomi Chazan's gaze staring age bankers with a chevron.

In the light of recent media coverage of stand-offs and sieges in NSW, *Man Bites Dog* can easily be read from an Australian

perspective as a cynical, self-reflexive litany of cinematic post-1960s documentary technique – the Hirsch/Wilson/Woods-authoritarian-camera-men-baiting-down-the-door-of-the-shocky-used-car-soldierman-school of documentary realism. Such perverted duty acts of 'media consciousness' is not strictly restricted to aspects of over-determination in content, but husbanded form and technique as well. Even on the ABC, that bastion of journalistic integrity, the documentarist re-creation has become just another rhetorical trope, the standard narrative device signifying historical accuracy and authority. "Ça n'est pas arrivé, ça ne doit pas arriver!" Well, just flick on any television channel after the news any weeknight for proof.

Ever since Robert Flaherty cut the glass in half in order to get more light in the shot, there has always been something fishy about 'classical' documentary form and its 'inhuman' relationship to veracity. As Brian Wilson warned as when he attacked the Germanian therapist' positioning of Flaherty as progenitor of what is essentially a false history of documentary theory, "I Think We're in Trouble . . ." And do these three Belgians know it!

Perhaps the film's most unsettling effect is the audacity with which it blatantly seduces the media in the very act of constituting its own veracity. In some after some, *Man Bites Dog*'s *mise-en-scène* demonstrates the post-re-voyeurism of the audience as easily as the fake documentary crew allow themselves to become willing accomplices to the serial killer's heinous crimes. In the process of 'objectively' documenting Ben (Bernie Padden), the cine-voyeurists approaching their acts with their zoom lens, help him dispose of his however bodiless person, hold down and suffocate a fleeing child, use their 'respectability' to allow Ben access to the homes of potential victims, and, in the uncorrupted version, participate in a gang rape of one of Ben's victims. This before what B. B. Ruby Rich identifies as "the ultimate film-school revenge film: you thought I was bad, well, take this." Consequently, in *Man Bites Dog*, subjectivity is deliberately conspicuous by its absence.



FROM TOP: BEN BIRCH; PHOTOGRAPH BY CHRIS
LEFT: PHILIP DUFF; MARY LOUGHEE; THE THREE BELGIANS; AND BEN
BIRCH; PHILIP DUFF; MARY LOUGHEE; THE THREE BELGIANS; AND BEN
BIRCH; PHILIP DUFF; MARY LOUGHEE; THE THREE BELGIANS; AND BEN
BIRCH; PHILIP DUFF; MARY LOUGHEE; THE THREE BELGIANS; AND BEN



À L'ÉCRAN, JEAN-PIERRE L  AUD EN BEN DANS LE FILM MAUVAISE NUIT.

Like *Delicatessen* (Jean-Pierre Je  n   and Marc Caro, 1991), the film's mixture of Gothic gothic and *slasher* breakdowns should be placed in the context of contemporary French popular culture and its often scathing grotesqueness to an Anglophone. Consider it the cinematic equivalent of stumbling across a book of [Jean-Marc] R  ner or Wolinski cartoons in a FNAC bookshop for the first time.

However, what the film lacks in tone and sensuality is more than compensated for by its raw, discursive impact. *Mauvaise nuit* almost approaches a meta-analysis of the cinematic apparatus itself. The very act of filmmaking becomes a microscopic metaphor of the entire capitalist enterprise, a form which feeds both off and on itself. Harshed, Lester now runs the projector.

This comparison is made explicit in *Mauvaise nuit* by the fact that the crew profits quite clearly and directly from Ben's criminal acts, both in terms of spectacle and capital. When the crew runs out of money, it transpires that Ben himself is actually subsidizing the documentation of his life as a crimes film filmmaker, and documentary filmmaking in particular, are directly linked here to the marketplace of others. This contradiction of capitalist art was made visually clear – an anarchic system which thrives on the suffering of many (the weak, vulnerable and unrepresented) for the elucidation of the few (the 'bankroll', bourgeois art-house connoisseurs).

The placement of Ben as the offspring of an apparently decent and normal shop-owning family is deceptively cunning. Politically, *Mauvaise nuit* gives us most pointed criticism for the post-bourgeois postwar shopkeepers themselves – those very people who, despite the veneer of education and the trappings of western culture, sit, in fact, at the head of an unrelenting economic machine. Natural (natural reaction though it may be, it would be hypocritical of us to particularly over-emphasize Ben's status as psycho-sociopath without acknowledging the genesis of the problem: that is, an aspiring middle-class family structure based on the gender motive, race and gender difference, and the acceptance of violence. The horror that Ben enacts upon society are indeed all too close to home.

It is logical, therefore, that *Mauvaise nuit* might more easily be defined as a horror film rather than a documentary genre – in accordance with Robin Wood's thesis concerning the "return of the repressed" in the horror film, the monster that is a social killer can

be seen here as the natural expression of the surplus sexual and political tension that bourgeois society strives so desperately to control. Ben, the serial killer, is simultaneously (a) loyal and passionate son of the bourgeoisie, the logical product of a social system in crisis and the manifestation of excess in a society functioning with contradictory tensions.

These contradictions are no better personified than in Pe  rivoire's performance as Ben. He is at once the quintessence of the European resistance man and the embodiment of Voltaire and Vercueil. Led by him, personified only by the shockingly explicit murders, the brutality structured (yet apparently random) dialogue, even the multi-tudinous contradictions of his personality. Surely, how can an intellectual aristocrat with a strong religious morality and a yearning for protest, music and cerebral-

ogy be simultaneously a racist and homophobic cold-blooded assassin? Considering the rigorous ideological agenda underlying *Mauvaise nuit*, this progression is very easy to contextualize and understand.

If Ben seems to be acting as if he were starring in a movie based on his life, it is not entirely unreasonable. He is, *Mauvaise nuit*, of necessity, performs some amazing theoretical contortions in order to substantiate its self-reflexive position. Like Frankenstein's monster, Ben's psychopathic behaviour, an image initially created and celebrated by the media, inevitably turns against its creator. Not only does Ben perpetually hint that his actions may have been influenced in some way by certain films, but Pe  rivoire's continual self-doubts and deliberately mannered performance continually impinge how the subject's behaviour, in even the most "realistic" documentary, will always be modified by the presence of a camera and the accommodation of an opus.

To misappropriate B.B. King on Nicolas Rong in its song, "E-m-m-m", "...at the centre of the documentary universe, sometimes *actors get involved. Subject/object relations are reversed.*" One of the unavoidable implications of *Mauvaise nuit* is the Ben, more so than the crew, demonstrates an acute understanding of the ethics behind the tenuous subject/object relationship in documentary theory. Ben is often heard to complain about the lack of autonomy; in fact, when he is indicating to the crew both sides of the camera are working towards the same end: capital profit off other people's misfortune – (materialize the crew have named, if not deliberately, as in the case of Ben, then certainly unconsciously by their complicity and false sense of objectivity. Literally acting as both cat and crew, Between, Ben and Pe  rivoire ruthlessly expose the mundanity of the media and its persistent tendency to oblige, then manipulate, 'truth' in order to make it conform respectively to the ideological and economic agendas of him and sensationalism.

The film abounds with a number of economical and brilliantly-realized metaphors which exemplify this consumption process of 'media consumption': the desire to seek the weak and feed the mad for entertainment. Two of us in particular seem to be indelibly lodged in the mind. After documenting Ben's self-murder of a granny, the crew is invited by him to dinner. There then follows a tense and consuming scene where the crew delicately tries to refuse his

Tom Zubryki's "Homelands"

The documentary films of Tom Zubryki have always been provocative and controversial. Some, such as *Komani - Diary of a Striker* (1984) and *Friends and Enemies* (1987), have crossed new boundaries for independent political films. Zubryki's Bacoem-based films, *Land of the Bush* (1990) and *From Man Dae* (1991), were not so remarkable, but now with the release of *Homelands* Zubryki has become a major contributor to an understanding of our national psyche.

Zubryki's film is a portrait of a marriage, an exploration of psychological and cultural displacement, and a depiction of large dwelling whitehouse Australians are forced to call home. Zubryki also briefly appears in the film to reveal that his parents were also refugees. From the start, we learn that this is a personal film, and a journey of discovery for the filmmaker.

The complex world of brutal racism, and the tragic aftermath on the minds and bodies of refugees sets the context. Maria and Carlos Robles escaped from El Salvador eight years ago to a new world in Melbourne, Australia, where they try to maintain their culture and sense of family.

BARBARA GRUBB AND TOM ZUBRYKI'S HOMELANDS



invitation. Indeed, part of the overall mission of *Man Bites Dog* derives from the fact that the audience is waiting for Ben to eventually turn on the film crew. This becomes the central metaphor and ethical dilemma of the film, to accept Ben as subject in to conduct his actions as object. The ambivalent echo of the 1960s mantra, "If you're not part of the solution, you're part of the problem", reverberates over the post-victim '90s.

The other telling sequence involves a running gag, perhaps inspired by Spiral Tap's spontaneously combustive dreamers, which concerns the mortality rate of sound recorders working on the crew. As the director often in direct camera plays lamenting the accidental death of one of his soundmen during a shoot-out, he says, "Right before he died I told him, 'Come on, I've got enough footage.' And he said, 'We'll never have enough of.'" To say this attitude is underlined in the film would be a gross understatement. Never was there a more apt analogy for the media's insatiable and unrelenting desire for news at any cost.

Man Bites Dog concludes with a devastatingly clear and simple metaphor: killing is the name of documentary filmmaking. In pursuit of "truth" - the holy grail of documentary theory - the end will always justify the means. Anything can be justified. And you can get away with murder, either literally in the case of Ben or figuratively regarding the crew's respect for "truth". Even Eisenstein and Vertov, during Stalin's aesthetic purges, served too late (to their dignity) that the ethics of realist veracity are inevitably as in threat to the political agendas of the doctrine or culture as Nietzsche was to his reflection.

Man Bites Dog's persistent exploration of 'cannibalism' as a formal metaphor is not, however, solely restricted to the 'other' as voyeuristic object. By inverting Vertov, Besson's camera acts as a metonymy for the aesthetic gaze which eventually turns as destructive kino play back on itself. As a particularly tense moment in the film, the crew of *Man Bites Dog* seems into a shoot-out with a television video crew that is simultaneously documenting another aerial killing trying to kill Ben. In a very black and literal pun on the parent's position regarding the superiority of film to video, our film crew, inspired by Ben's killing of his rival, proceeds as turn to slaughter the surprised video crew. The expression "shooting a deer" takes on an entirely new resonance in this film.

Jean Renoir, in elegiac defence of the compassion he felt for his characters, once claimed that "distances occur because everyone has their own to meet". Inspired by, like Ben, Besson and Poivre-Grubbe are not so far removed from Renoir's philosophy of relative humanism themselves. For instance, witness the following exchange between the crew and the killer's childhood friend, Valerie:

Crew: Do you know Ben's trade?

Valerie: Same trade!

Crew: Doesn't a brother you?

Valerie: I don't pry into his work. Everyone's got to eat.

As would be expected in a 'metonymy' essentially uncontained around a single self-referential cinema, *Man Bites Dog* deliberately allows itself to be viewed by its own genre, and fixation in the only way it knows how. By the end of the film, a long unemployed Old Testament usually comes into play those who live by the sword, die by the sword.

The moral majority's conditioned panic is, once again, ironically, not without some justification. They should quite rightly finger this film for censorship, but not because unbalanced individuals may become sociopathic after seeing it, but because they might want to become documentarists.

1. The comprehensiveness of any given B-bited film is inversely proportional to the amount of time actually spent viewing it. This is an ambiguous derivation of Whittaker's Axiom: Those who do not see know the worst.

Zabrycki uses the cinematic device of having Carlos talk in voice-over about Maria's adaptation, while Maria describes Carlos' difficulties in dramatizing their problems not only as refugees, but also as a couple. Maria's contemporary development affords us a reason for South Americans, tracking them: how to survive in Australia. In El Salvador, it was Carlos who worked as a teacher and guerrilla warfare instructor. In Australia, he can only get work as a cleaner. The contrasting images of Maria's and Carlos' workplaces are poignant and revealing.

Zabrycki introduces us to their family as a party for the eldest daughter's coming-of-age, where a complex ritual ensues that delights Maria and embarrasses Carlos. Around the walls of the hall the "multi-cultural" crowd look on, trying to give encouragement. But Carlos is uncomfortable, preparing for his journey back to El Salvador, which he feels compelled to undertake.

Carlos' departure allows Maria to tell her own story, and to use the camera as a form of therapy. She talks about her memories of El Salvador, the rape and the violence she experienced as a prisoner, and about her own fear of domestic violence in her relationship with Carlos in Melbourne. But unlike Dennis O'Rourke's *The Good Women of Bangkok* (1992), Zabrycki does not territorialize his material, which makes it poignant and extremely sensitive.

The film guides a major turning point when Carlos does not return after six months in El Salvador. Maria impulsively decides to set out to see him and she invites the film crew along. Here again, Zabrycki must decide how much to include in a film: is it their reunion, how much to be a voyager?

It soon becomes obvious that, though Carlos had been uncomfortable with the film crew's presence, Maria is using them for her own home movie. But when they reach the region where Carlos is now conducting education and survival programmes for ex-guerrillas, he also uses the camera to bear witness to his new life and sense of purpose.

Zabrycki's own voice-over adds a further dimension, and the layer build to an extremely intimate and sensitive documentary, which has all the power and nuance we have come to expect from fictional feature films. *Homelands* even has a subplot in its depiction



of an older South American couple, and their willingness to play for the camera introduces a new, lighter tone. Their placement in the barren landscape on the fringes of Melbourne becomes almost lyrical through the eyes of the film.

Homelands was voted the second most popular documentary at the Sydney Film Festival and is having a theatrical release through the Vellula in October. It deserves to be seen on the big screen, because of its compelling images, empathetic character, multi-layered story line and the force of its narrative. In this year's AFI Awards, *Homelands* is competing with *Crash and the Kingdom* and *Kangaroo – From the Mide*, which makes the best documentary for 1993 a difficult choice.

INTERVIEW WITH TOM ZABRYCKI

In *Homelands*, you are mainly dealing with the subterranean world of people's emotions. Why did you make that decision?

I really felt I had reached a point in my work where I wanted to explore the complexities of social life, including the psychological, as opposed to the political, layer. I've been drawn more towards individuals. I've always had individuals occupying the kinds of issues that my films are about. But *Homelands* depended so much on building a relationship with a family, and one individual in particular.

I wanted to unveil all the complexities of a basic issue: that of being pulled between two different homelands. It's an issue that is so fundamental to the migration process. I thought the way to explore it was not doing a whole range of interviews, but to take one's time and try to explore the issues through one family and the events the family is drawn into.

How did you set about constructing the narrative?

I could plot the storyline almost from the beginning. I knew there was a significant point when Carlos left. What I didn't anticipate was Maria actually making the decision to go back to El Salvador. We'd actually constructed the rough cut when she decided to go. The fact that we went with her somehow brought the whole process to a climax. There were psychological events happening. The camera, I believe, helped Maria and Carlos to actually work out their relationship. Their emotional conflict seemed to be played out in front of the 'camera-as witness'.

Did you consciously work out dramatic images?

Yes. I consciously wanted the image to work emotionally and poetically to heighten the main narrative. Early on, I began to see the film as a *classic* narrative with main characters, a sub-plot and two turning points. I also quite liked the use of images in *The Good Women of Bangkok*, although there were other elements of the film that I found problematic. I liked the fact that the key subject was able to talk for long periods of time, uninterrupted and uncut. Similarly in *Homelands*, Maria's monologue about her experience of being tortured, and later about her husband's infidelity, are also very compelling because they're long. It's also an implicit statement against the pretentious, packaged verbiage you usually get in the cover-



TOP: MARIA AND CARLOS
LEFT: MARIA AND CARLOS IN THE FILM

age of similar means on commercial television. There is no way that swifty like Maria's could be contained in a magazine report, or even a standard-length documentary for that matter.

How did your relationship with Maria and Carlos develop?

My relationship with them wasn't destined to begin with. There was a lot of tension and friction in their relationship and I needed to tread carefully. When Carlos left for film school, my relationship with Maria developed quite quickly. We avoided each other, I suppose. With a film like this, your role as a filmmaker becomes complicated and confused, because you're not just a filmmaker, you're a considerable friend. When that happens you lose a kind of detachment, and your social and ethical responsibility as a filmmaker increases.

During the filming, I sent them the rushes so they could see what we had shot. That meant they were getting something and we were getting something.

At the end, they saw the final cut because I felt the material I was so private, personal and revealing that Maria and Carlos had to see it to make sure they were comfortable with what we had done, that there wasn't any misrepresentation or distortion. I was extremely nervous, but they were fine. It was my ethical and social responsibility as a filmmaker. Making these kinds of films is a two-way, reciprocal process.

Did you always intend to have a counterpoint to the main storyline?

Yes, I always did. The counterpoint of the two older people makes the film more universal. It implies that, while some relationships disintegrate when you move to another country, others form.

There were other reasons to emotionally lighten the film, register some humor. Plus, there's no rule against having a subplot in a documentary. It can only add complexity and depth to the film. Finally, it allowed me to use the barren, outer-suburban landscapes, which contrast so much with El Salvador and say so much about the migrant experience. It's these stark images of the fringe area of an Australian city that partly inspired me to make this film. It accentuated and dramatized for me the psychological adjustments that had to be made by people who'd just arrived from the harrowing experience of being in a war zone.

Ray Thomas has an associate producer credit. Is that because you like to work with your editors in a collaborative way?

He's someone I can bounce ideas off at the very start. I don't have a producer. I'm a producer-director. Ray helped me early to make the decision between three different families: Barbara Morrison, SBS' executive producer, was also famous, both at the rushes and rough-cut stages.

Would the film have been made without an SBS pre-sale?

SBS is willing to tackle the tougher, more difficult documentaries, and take risks with filmmakers with a track record like myself. The ABC is very ratings-driven at the moment. Also, making the film from 53 minutes to 79 minutes was not a problem for SBS. They also gave me a theoretical window, which is harder to negotiate with the ABC.

Has *Howards* opened up filmmaking for you?

Yes, a lot, because I inserted myself into the film, and I had never done that before. Setting up a relationship with someone in your film and not acknowledging that someone are new.

In the beginning of *Howards*, I reveal my own background. My parents were refugees, but from a different time and a different place. It freed me up immensely, stylistically. There was certain information I could also impart, and it made the film work better.

My next film will, I'm sure, revolve around the producer of a wrong relationship with someone the character or subject is, because I think it creates the best documentaries.

ANNA DEEHIS

"One Way Street: Fragments for Walter Benjamin"



JOHN HUGHES/OLIVERO TONTO GALLERIA, PHOTO:ROMAN KIM, 1998, 1999

And this thinking, fed by the present, works with the 'thought fragments' it can event from the past and gather about itself. Like a pearl diver who descends to the bottom of the sea, not to recover the bottom and bring it to light but to pry loose the rich and the strange, the profit and the mud in the depths, and to carry them to the surface, thus thinking down into the depths of the past—but not in order to re-emerge in the way it was and so contribute to the survival of extinct ages. What guides this thinking is the conviction that although the living is subject to the men of the time, the present of decay is at the same time a process of re-presentation, that in the depths of the sea, into which one is descended when one was alive, some things 'suffer a sea-change' and survive in new crystallized forms and shapes that remain unknown to the elements, as though they waited only for the pearl diver who one day will come down to them and bring them up into the world of the living—as 'thought fragments', as something 'rich and strange'—

— Hannah Arendt

Writer-producer-director John Hughes' *One Way Street: Fragments for Walter Benjamin* is a loving recreation of the work and life of Walter Benjamin. Hughes began working on *One Way Street* in 1989. It was funded for development by the Australian Film Commission, with an ABC TV purchase agreement. The television release was 1992—the centenary year of Walter Benjamin's birth—but is now having a cinema release as well.



WIT: BENJAMIN DEFENDING HIS THESIS, HIS FRIENDS AND NEARBY LISTENERS LOOK ON. BACK ROW, FROM RIGHT: ANDRÉ BRETON, MARCEL BRUNO, JULIAN KREMER AND JOSEPH KATZ. FRONT ROW: BENJAMIN, HIS WIFE ASHTORE, AND HER FATHER, ABRAHAM BEN-ZION BENJAMIN.

One Way Street begins and ends with a dramatization of Benjamin's suicide, in 1940 in Portbou, on the Franco-Spanish border. This function as a framing device is a non-linear biography which discloses itself through fragments of cinema, interviews, theatrical reconstructions and voices speaking as if recounting memories, interwoven with documentary sequences of events, streets, main stations and workplaces.

Hughes has taken it upon himself to journey to New York, Portbou, Paris, Rome and Berlin, partly to retrace the steps of Benjamin, partly to find resonance in the present. Messages and significances multiply, reflect and act as counterpoints to each other. Different moments deflect Hughes onto other projects. Susan Buck-Morss, author of *Dialectics of Sex: Walter Benjamin and the Arcades Project*, leads him through St. Marks bookshop, tracing a history of Benjamin's reception in the U.S.—in the different displays, shelves and categories. Gary Smith, author and collector, stretches amongst the pillars, paintings and glass cabinets of the "Jewish Life" exhibition in the Martin Gropius Bau gallery. The camera follows, and together we discover Paul Klee's "Angelus Novus", an oil painting coloured with acquarths, which had originally been acquired by Benjamin in 1921. According to testimony, this painting was a kind of spiritual telegram and focus of resistance for Benjamin. References to Klee's angel also repeatedly occur in Benjamin's correspondence as a universal metaphor in his "Theses on the Philosophy of History".

Such conversations that Hughes has with Benjamin scholars, publishers and cultural producers give some sense of the range of contemporary work sustained by Benjamin. They also provide statements on the enthusiasm and fascination there is with Benjamin in the present. In part, there is the enigma, the mystery, what is not known and what is not knowable. Michael Jennings, author of *Dialectical Images*, suggests there are as many Benjamins as there are thinkers. The environmental sculptor, Dan Korten, describes Benjamin's life and death as a rapture, pointing in particular to the fact that no one knows where he is buried. Lindsay Waters, publisher for the Harvard University Press, speaks of the sense that there is an iceberg out there of untranslated Benjamin writing of which in English we have only accessed the very tip. Susan Buck-Morss discusses the muse, as dramatized at the beginning of the documentary, of whether or not there really was a completed manuscript upon *Das Passagen Werk* which was lost as Benjamin fled to his

exile. Buck-Morss argues that there couldn't have been any such manuscript, that the very notion would have been quite contrary to the spirit and method of Benjamin. However, nothing can be proven, and the questions and inquiries remain.

Arnon Rabibach, editor of *The New German Critique*, describes a world that is dependent on fragments, and in these fragments reside divine processes which can be revealed. Rabibach describes Benjamin's method as one which juxtaposes these fragments, things which don't always go

together, in order to reveal the connection. Mastering this method is the belief that you cannot go directly at the task because the darkness will be blocked.

What these conversations also offer, in a revealing poetic sense, are everyone's favourite Benjamin questions. As we collect these fragments and pieces, as they unfold, they begin to form the texture and fabric of the film itself. Thus a very Benjamin, and quite successful as an artist attempting to reveal Benjamin's methodology.

Hughes' work is openly informed by Benjamin's method and practice, and while this adds another layer to the biography, it also questions, even interrogates, the act of telling the story of someone who is no longer living to tell their own tale.

One Way Street fills you with moments from Benjamin's life: the photograph with his brother, another of his wife and child, his 18-coverage report card, the Klee painting he would have looked at, his collection of books and toys, the delicacy of his jewellery, his scrap, his scribble, the boy relationships of childhood, his conversations with Brecht, Adorno and Scholem, the Germany, Rome, Italy and France of his travels. Certainly, though, watching *One Way Street* over and over again does not serve to further illuminate Benjamin. What the viewer begins to appreciate, what is discussed, is the complex construction of the telling of his life.

I try to vent myself a way from the cinema lounge-repertoire but the lounge-repertoire burns underneath, like an incompletely extinguished gas fire, it smokes again, what was intended happened, out of the heavy grove suddenly a long cry. — Roland Barthes



It is not simply that Hughes tells a story of Benjamin through fragments. What is interesting is that these images and sequences are repeated, contextualised "in the fields with which we are concerned, knowledge is like lightning flashes. The one is the thunder rolling long afterwards" ("Walter Benjamin") in a opening sequence, Anson Rabinbach's poems in a sub-frame within a frame. As he speaks, his image suddenly focuses, before peeling off as yet another sub-image within the frame, and so on and so on, the dialogue uninterrupted. Within the larger frame, even more sub-frames appear and disappear. Manuscript pages, snippets from *Das Passagen Werk*, are blown across a monumental landscape. A single black rectangle from yet another (picture) frame the Klee joining, its significance still to be appreciated. Resonances within resonances: they are things frozen, a destiny only later to be fully revealed and understood. Layers within layers, fragments gradually becoming a whole.

Benjamin (played by Niq Loubser) looks out and photographs us, joins, with the flash of illumination (magnum powder) momentarily blinding us, "like thunder rolling long afterwards". The desolate snowscape on the road to Genoa provides an image for a reading from *A Berlin Childhood*. It also hints the road to the author Elisabeth Young-Brauh's house, and functions as a visualisation plan for her description that the German and Germans of Benjamin's world felt as if they were living on a cultural and political moonscape.

This is poetry and reconceptualising of images creates a kind of *fission* where pieces come together to form a new whole and in their joint position, in the new landscapes that are formed, provide an entry into the past as well as a formation of the present.

In Florence, at the site of the cemetery where Benjamin is thought to be buried in an unmarked grave, the new removed sculptor Ossi Karwan has cut a path into the surrounding cliffs. The carved chisel is thought with difficulty, and the final descent towards the ocean is helped at the last moment by a sheet of glass. On the glass is written some words from Benjamin: "Question in my works are like sobbers by the roadside who make an armed watch and relief an idea of his consciousness." Beyond the glass, Karwan describes a vision – signed but untraceable – of birth, word, freedom and a swirling sea whose waves rise and fall, enveloping the rocks repeatedly, like an open heart. For Karwan, the tortuous path to these "images in the world" is a most powerful evocation of Benjamin's life and philosophy.

Karwan's descriptions of his work parallel something of what it is like to experience *One Way Street*: Manoeuvring through the densely metaphoric, elusive text, whose surface is layered with Benjamin quotations, (not to mention difficult experience that there are moments of illumination).

Probably the greatest achievement of *One Way Street* is to represent Benjamin in the here and now. In "The Work of Art in the Age of Mechanical Reproduction" Benjamin says

By making many reproductions it substitutes a plurality of copies for a unique existence. And in permitting the reproductions to enter the individual or listen in his own particular situation, it negates the object reproduced.¹

Hughes has recreated this mythic, this poet, this allegorist, this philosopher, this seer and mad romantic figure like Hannah Arendt's giant dove, he has brought 'thought fragments' into the world of the living and offered them as something 'rich and strange'.

JOHN HUGHES
interviewed by Bettina Goepfert

Melbourne-based documentary filmmaker John Hughes recently completed *One Way Street: Fragments for Walter Benjamin*, a film on the life and work of German-Jewish philosopher Walter Benjamin (1892-1940). In the fifty years since Benjamin's suicide, his work has been a fundamental force in cultural debate, literary criticism, theory and politics, and the focus of struggle among particular schools of thought in contemporary philosophy.

Here, Hughes discusses the development of *One Way Street* in respect of the mercurial Walter Benjamin's work and its one present day



Why a film today on Walter Benjamin, given he was much more accessible during the 1960s and 70s cultural studies?

In each generation or decade since his death, there has been new formulations of Benjamin, new divisions and arguments, new culture wars around his works. There is a 1990s 'version' associated with *The New German Critique* group or tendency which is clearly articulated in the presence of Susan Buck-Morss' book, *The Destruction of Memory: Walter Benjamin and the Arcades Project*, which has been out since 1988. It is an academic work but has slowly gone through several reprints in paperback.

On the other hand, there is another mobilisation of Benjamin, which has a certain power in the present, and is that of (Jacques) Derrida and (Paul) De Man. In America in particular, some people say that there are now audiences who are learning about Benjamin through De Man, and certainly Derrida's use of Benjamin is a very important example.

There is a third strand in a way, which has its origins in the kind of Benjamin given to us by Gershom Scholem, who is fascinated by Benjamin and a Jewish tradition. To my knowledge, the best example of this particular school of thought is the struggle for the soul of Benjamin in the work of Susan Handelman, whose most recent book, *Fragments of Redemption*, is mainly situated in the theological dimension of Benjamin's work. This is an orientation I must say that interests me a lot, but which corresponds with the other approaches or emphases I've mentioned.

Given this 1990s perspective, what relevance would Benjamin have in this country? One could say there are things happening in this country, this place, particular political thought on local social issues, things happening on one's own street. Where does Benjamin



Is that a question which raised the idea you were shooting? Because, certainly, you are dealing with two things: someone who existed, was real; and someone you have to reconstruct, or [re]discover.

It's a problem common to any kind of biographical work. The bigger question really, if you want to deal with this type of material, is whether it is correct to do it through a biographical method, or whether we should be working with or applying the insights or workings [Walter Benjamin to another historical or cultural object in the present]. That is a much more legitimate way of dealing with this material, rather than making a film about the work and life of Benjamin.

What relevance does Benjamin's work hold for documentary filmmaking?

A lot, because his philosophical concerns go from problems of representation in his work on the theory of language to problems of historiography in "The Thesis on the Philosophy of History" and his *Arcades* project, which has particular relevance for documentary. Also, his work is, in a way, one of the whole central problematic of documentary realism.

That's a rather generalized answer, and it could be reduced to a series of more specific, programmatic things.

To what does the title, *One Way Street*, refer?

In the first place, that book Benjamin published and led *Einbahnstraße* (*One Way Street*), which is a collection of short texts that were influenced by surrealism and Benjamin's particular brand of Marxism. The book is a lot of dealing with observation of contemporary life, reflections on writing and philosophical reflections in a very concrete form. Each of the little texts in *One Way Street* is an extraordinarily rich piece of work with marvellous poetic power. Ernst Bloch described the book as being a book all the latest fashions of mere physics and philosophy on display in a shop window.

There is a number of ways of interpreting the title, but the first one is simply to take that sign which is everywhere, to take it from the street, and transform it into a kind of surreal allegory for a variety of philosophical themes.

When you consider that "The Work of Art in the Age of Mechanical Reproduction" is probably the most widely read English translation of Benjamin's work in Australia, one assumes Benjamin has been much more accessible with another, a more informed, audience.

I don't know, it is possible. Certainly one of the ways we in Australia have received the work of Benjamin, as you said, is through the essay, "The Work of Art in the Age of Mechanical Reproduction", which was something central to the whole Birmingham school of cultural criticism of the 1980s, which we got. But I'm also convinced that the original relevance of the work is something that's going to continue to expand in other ways, it's surprising how many people are at least familiar with the fact that there is this body of work called *The Work of Art in the Age of Mechanical Reproduction* but have not had the chance to read it or get into it. Usually, the people who do get into it are very solidly affected by it. And I think there's more and more of these people, from many different disciplines and backgrounds.

Harvard University Press is in the process of compiling a kind of selected works of the material that we have never had before in English. That's a big project people have been waiting years for. It's available in Italian, Portuguese, French, and of course in German. Also, the German-language collected works has only relatively recently been completed - I think it was in 1989, but it may have been 1990. In fact, the last volume of Walter Benjamin's collected works was only recently released in Germany, and it was only in 1982 when the *Arcades* project, which was a fifty-year project of the work,

did not. It's not a problem about maintaining a pure culture or a purity of ideas which would ask what relevance Derrida, De Man, whatever, have here, because they're foreign.

The cultural debates that use the figure of Benjamin are a way of focusing certain arguments in intellectual life. There is no reason why an "Australian" articulation of these debates cannot or ought not to be made.

A lot of people ask that "What are you doing making a film about a dead German-Jewish philosopher in Australia? Why not a local, immediate, social or political issue?" Well, why not? But the kind of immediacy and politics that the works of Benjamin are involved with are not a kind of politics that operate in the realm of current affairs; it's a politics that follows a much deeper sense. It doesn't have to do with the kind of politics that can be equated with people shooting slogans at each other in pubs, but it is a politics which, in some ways, is much more powerful. Finally, it is a politics that questions the legitimacy of what we call politics but which is still deeply "political".

It is a major political achievement for someone to take to pieces one of the many central ideologies of our epoch, as Benjamin's critique of "progress" does. To deconstruct the dominant ideology of affirmative progress is not an apolitical achievement.

Somewhere along the line, I read somebody say that it has to do with a perception of history that operates at the level of pure exchange with Benjamin's work and has that kind of huge scale.

Does Benjamin become an object which becomes ambiguous, as in *All that is Solid* (John Hughes, 1988), where a character in a socialist object is passed from hand to hand. One never has a firm position about the object.

In Benjamin in *One Way Street* an entirely ambiguous figure who is available to any number of readings? Yes and no. Nobody knows it is "you" insofar as the formal structures and methods that inform the film are always referring to questions. It's almost as though the work is constructed from, explicitly, a whole series of questions. There is never a quote where an editorial line is put as an argument on the surface of the film. Of course, there is an editorial process going on, but one of the things that is foregrounded in the formal elements of the film is quotation, so the idea is that we don't have access to a "real" Walter Benjamin. What we have access to is a series of discourses around the figure of Benjamin, which takes different forms in different decades. To that extent it's a "you" in response to your question. But I don't think to work in that way is to refuse to take a position, or to simply celebrate diversity. It doesn't do that because it creates quite particular messages by means of the placement of the quotations.

was released in Germany. This is one of the reasons why the material keeps coming back. It's been appearing over two or three decades in the German language and the material which is new in various languages continues to appear.

In some ways, the English-language material is behind, whereas there is continuing interest in the work all over the world. Recently there has been material published in Russia, and there's a very interesting perception of Benjamin in Russia today. I think that there is also an admission, a realisation, of Benjamin in Japan, which is also relatively recent.

As more and more material comes out there will probably be a huge effect on cultural studies, almost as a fashion.

Well, yes, there is a problem of fashion, I suppose, but this work is very resistant to contamination of fashion. Benjamin has a nice formulation of it which is that "in every era the attempt must be made anew to wrest tradition from a conformation that is about to overpower it", which is something he wrote in 1940 and is an idea taken up by Marcuse and which we now call "repressive tolerance".

So, there is a way in which Benjamin's work is available in different waves precisely because the ideas in Benjamin's work can be taken up and applied. They're very powerful, they're useful. There is a lot of Benjamin around, but it's not necessarily recognised or accredited as such.

Is there any particular work of Benjamin's that you deeply admire?

I've always liked Benjamin's "Theses on the Philosophy of History". In 1980, I made a film called *Feldman'sk*, about the Waterside Workers' Federation Film Unit and the Cold War. It is about a group of people who, by aligning their cultural work with the rise of the industrial labour movement, were able to survive and make work during the Cold War, when everybody else who was trying to

make film work on the Left was blacklisted in Australia. They managed to get a few things out, but basically work coming from the Left during the Cold War in Australia was effectively suppressed. They worked for Left-wing trade unions; they produced chosen films.

How did you get *One Way Street* funded?

It is fully funded by the Australian Film Commission and it had an ABC pre-sale. There were long negotiations with the ABC. As I said, I started the project in 1989 with the idea that the film ought to be released at the beginning of 1993, but the administrative processes that are required in this kind of funding structure are very lengthy, to say the least.

How did they react to film about Walter Benjamin?

The bureaucracy goes through its own transformations, and at any particular moment there's different agendas at play, so it's always quite an intricate matter getting work made. Reactions were positive. It just took a long time because it wasn't necessarily a high priority. They had other priorities. It took sometime to explain to them that this was a priority.

And the ABC?

The ABC reacted quite warmly, quite quickly. I was very pleased. Maybe they liked *All that is Solid*. In some ways, it's quite important.

Notes

1. *Illustrations*, p. 31.
2. *A Lover's Discourse: Fragments*, p. 109.
3. *Illustrations*, p. 123.

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Part Five: Indigenous

*With Australia's
cinema centenary approaching,
Chris Long continues his
exploration into the myths and
fictions surrounding the
introduction of the
moving picture to Australia.*

Some early movies survive, but not in film form. The earliest movie known is 1893, featuring a long-haired "Maori" (played out of them) in a costume known from 1897. It is possible to recover versions of many early films from these filmed manuscripts, by rephotographing them onto 16mm film, frame by frame. Several of these reels were included in the author's 1978 video, *Indigenous Films* (1980).



Early films survive mainly by chance. The cinema has created false historical assumptions. Everybody knows about Millard Johnson and William Gibson's *The Story of the Kelly Gang* (1906), produced by the Tait brothers, because parts of it survive. But was it the first important Australian storytelling film? What about the earlier Kelly Gang film shown by Dan Barry and Robert Heddyford in Melbourne 1906? What about the bushranger drama shown by the Salvation Army Laneleigh Department in 1904? What about *Highlights of the Musical Comedy 'Floradora'* shot by Clarence Moxon in Melbourne in 1900, or the Salvation Army's *Jesus of a Sincere* (1898)? Films of this age bear no printed titles, and most are not mentioned in our film books. If they survived, would anyone recognise them?

As archivists go through unidentified holdings to "de-select" non-Australian material, do they have the research necessary to recognise Australian films? Comprehensive data on early production is currently only obtainable from old newspapers and documents. Until that data is compiled and published, attempts to identify or "de-select" early films will fail. Acquisitors often will be unable to recognise important films offered to them. More films will be lost through incorrect identification.

Pat Laughton at Griffith University (Brisbane) organised funding for this series' assemblage of production data from collections and libraries all over the world. The first volume of *A Complete Australian Filmography* will follow, listing all known productions to indicate possible survivals. Some survivals are surprising. Other films are lost where their survival might be expected.

For example, one might assume that Sydney's early film output would have been prolific, with a handful of survivals. In fact, one early film industry was based in Melbourne. Only one continuously active producer operated in Sydney during the 1890s, and his output is lost. The earliest surviving Sydney film, covering federation festivities in 1901, was shot by Melbourne's Salvation Army Laneleigh Department.

Many early Melbourne movies survive, though not always in film form. Some are printed as sample strips in books, or numerous film for copyright registration. Thwaites and Harvie's 1897 film was distributed as dip-card negatives. Others survive only as "microscope" dip-card reels in unopened packages.

More than half of Queensland's surprisingly prolific 1890s film output survives. It will be covered in *Cinema Papers'* forthcoming Queensland issue. Meanwhile, this article continues to assemble the record of Australian production in Melbourne and Sydney.

THWAITES AND HARVIE FIRST INDIGENOUS PRODUCERS

Before 1897, all of the known Australian films were shot by the visiting French cameraman Marcus Searson. Our first indigenous producer was Ernest Jardine Thwaites (1873-1933), a gifted but shy inventor whose mechanical skill matched his fascination with new technology. At the age of sixteen he constructed one of the earliest Australian-made phonographs in the Melbourne Working

FACTS AND FABLES

Production Begins



Alfred Green (Julius Thewissen, c. 1897), who made the first Australian-built movie camera at the age of 19. He teamed with the photographer Robert William Harris to produce a series of short opening and closing films in 1897-98. (Left: Julius Thewissen; c. 1897; one of the first in them also now preserved in the Museum of Victoria, was a portrait of which G. J. Thewissen collected. The photo from the collection of Thomas Langham, aka Don Macleod (London), is titled "In Eldon Garden Ground", 1898.)



Men's College (now Melbourne University of Technology).¹ As a professional capitalizing agent during the 1890s, he was a pioneer of extensive design, starting with the construction of the Thewissen car now preserved in the Museum of Victoria.² After 1901, he manufactured the first Australian piano player rolls and machines, including the "Piano-rolls" and "Australis" around 1903.³ His activities and personal career a dozen fields of endeavor, but his shyness and avoidance of publicity have consigned his work to historical obscurity. The surviving documentation of his film work is patchy and difficult to find.

Based in a small workshop at 325 Collins Street, Melbourne, adjoining the Black Arcade, Thewissen constructed a movie camera at the start of 1897. A photographic friend, Robert William Harris, aided by A. O. Seppenberg (then a cameraman for Longford and Bates Smith), designed and operated processing facilities for Thewissen's films.⁴ These darkroom operations appear to have been associated with the Melbourne branch of Walter Barnet's "Fak" studio at that time, so that some of the processing work may have been previously used to produce the best-of-the-best coverage of the 1896 Melbourne Cup.

The Thewissen-Harris production activity was relatively brief, chiefly stimulated by the technical curiosity of those involved. As their films were not profited for exhibition in any open forum, the

reviews are difficult to locate and only an incomplete filmography can be assembled. Shooting began around the start of March 1897, the first three reels being initially exhibited by a provincial theatrical troupe led by a "Colonel Lumsden", the touring Tarramoon

- (1) Landing passengers from the S.S. *Gern* at Port Melbourne;
- (2) March past of the Victorian Mounted Rifles;
- (3) *The Black*, Collins Street.

The expected arrival of these for Lumsden's touring troupe was announced in the *Lancasterian* paper on 17 March 1897, stating that they were "taken to Melbourne last week."⁵ Although the production featured the inclusion of "The Black" where Thewissen had his shop strongly suggests his authorship. Further proof of Thewissen's involvement is provided by an article in *The Australasian* of 27 March 1897, reproducing scraps of movie film from a Melbourne street scene, and stating:

The amusement with which the accompanying pictures were taken was made by Mr. Thewissen, of 125 Collins Street. His system, by spacing each view exactly and evenly, then away with all 'jumping' of the photographs on the screen to considerable and other matters.⁶

The film strips were recently unearthed and shown in the NISA video, *Protection Film*, showing a distant building on the left which appears to be the Melbourne Town Hall as seen from Elizabeth Street. It is probably the film of "The Black", as shown by Lumsden.

On 27 April 1897, Thewissen applied for Provisional Patent protection on a "monoscope" type of lap-wood movie-viewing device.⁷ No complete specification followed as it would have constituted the earlier patents of the American Monoscope and

Biograph Company.¹⁰ Nevertheless, Thewissen published several "flip-card books" printed from his films, including one of the end of the 1897 Melbourne Cup, a copy of which is held by the National Film & Sound Archive.¹¹

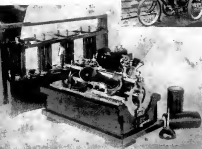
Further films appear to have been produced by Thewissen's team in June 1897, when Colonel Lumiere's cinematographs show melted Ballarat (Victoria). The cameraman was stationed there to shoot two films of Queen Victoria's Diamond Jubilee celebrations on 22 June 1897.¹² They were exhibited only four days later, prior to the close of Lumiere's Ballarat cinema, and were the first Australian films taken on a provincial city.¹³ Films of the Melbourne and Sydney Diamond Jubilee festivities were taken in the same week, and shown by exhibitors Lumiere and Se well in Albury and Bana, during September 1897.¹⁴ The Melbourne coverage may have been shot by Thewissen or an associate.

Thewissen and Harvey finally obtained a Melbourne order when their film, *Traffic on the corner of Swanston and Bourke streets Melbourne*, was exhibited at Henry Rickards' Melbourne Opera House from 15 September 1897. The representation was a success, Argus reporting that "the appearance of a certain popular and comical legislature crossing the scene was received with loud applause."¹⁵ Rickards then set the experimenters a tougher task, challenging them to film the finish of a Melbourne horse race and showing it in his theatre on the same evening.

Their first experiment in same-day presentation was applied to the Caulfield Cup Race on 16 October 1897, and was hailed as a major cinematic achievement, "throwing completely into the shade B. W. Paul's [of London] great effort in taking the Prince's Derby and showing it at the Alhambra Music Hall, London, on the following night."¹⁶ The Caulfield film was exhibited only six hours after its exposure and included three shots:

One shows the horses in a bunch sweeping past the grandstand the first time round, the second the field well driven out approaching the distance, and then sweeping past the winning post with American in advance, while in the third the audience see the corner of the big field to the goal.¹⁷

Two examples of R. J. Thewissen's early work: (left) a still from his very early flip-card photograph of 1890 (below) and (right) a somewhat squarer flip-card image (1897) presumably made by himself, taken at Caulfield Street, Hawthorn.



In this speedy reportage of sporting events, Thewissen finally found a commercial niche for his product. It set the tone for the remainder of his output, covering Ambrose's win in the VRC Derby on 30 October 1897 and Gaudin's win of the 1897 Melbourne Cup on 2 November. Thewissen was not alone in shooting the 1897 Cup: Mark How and A. J. Power from Sydney were present with their cameras¹⁸, but only Thewissen managed to produce his coverage on the same night. He also sold a copy of a hand-some poster to the victor Carl Hogg, who presented it a few days later at Ballarat's Academy of Music.¹⁹

The surviving flip-card booklet of Thewissen's 1897 Melbourne Cup film provides a tentative confirmation of the authorship of a film held by the NFSA and purporting to be of that race. It covers the race finish in extensive detail shot from a high point-of-view, possibly a grandstand. The images are painfully assembly (perhaps indicating that the negative was withdrawn when printing was attempted) and there are blotches throughout suggesting imperfect fixation. Artistically and technically, it compares very poorly with Keane's Cup film of 1896, but its hurried production cannot be taken as a representative sample of Thewissen's work in more usual circumstances. A fragment of a second shot is split down the print, which appears to be of the horses returning from the course through crowds near the Flemington bendstand.

One of the most striking aspects of 1897 Melbourne Cup is that it is the first Australian film featuring a camera pan. As the horses near the finish line, it seems that Thewissen kicked one of his tripod legs to turn the camera and keep the field in view. The resultant jerk in the image instantly draws laughter from a modern audience.

Through 1898, Thewissen continued to shoot sporting events: racing, cricket and, in July 1898, the earliest known film of Australian Rules football, the match of Essendon versus Geelong.²⁰ In these later efforts, the films are sometimes credited as being shot by, or for, "Folk" studios²¹, and they were often presented by the pioneering projectionist, Stephen Bragg. Bragg may have had some part in these productions, as he later (1899) shot several films of Boer War troop departures, and built some of the first Australian-made projectors (c. 1904).²²

Another pioneering projectionist, Alexander Gann, appears to have been a regular customer for Thewissen's films, and has 1898 catalogues featuring many of the inventor's titles as well as *Burning Woods at Auburn*²³, shot at a locale very close to the Thewissen family home in Ladbroke Street, Hawthorn. These domestic scenes are confirmed by an unidentified clipping in the possession of his family which states:

Mr Thewissen for some years [after 1897] produced pictures in a new way—some were photographed in his own garden and these were exhibited long before the first picture theatre was erected in Melbourne.²⁴



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Earliest known film of a Melbourne street scene probably *The Black Collier Street*, shot near the corner of Blackstock Street, which was the upper end of the lane of J. J. Thwaites' old newspaper shop. The film was shown by Thwaites at the start of March 1897. *Reels: The Australasian*, 27 March 1897, p. 618. (Cinema of Miss Latham, 1904, Canberra.)

An oral account passed from E. J. Thwaites' mother to her granddaughter, Beth Clark, supports the "films purporting to have been shown in a hardware shop window in Gloucester Road, including one of Thwaites' mother looking out a cockade's cage".

Without any cinema to provide a market for his films, the transient and meagre profitability of motion picture coverage soon took their toll on Thwaites. He ceased production in mid-1896, forming a partnership with Frank C. Peermantle to open Melbourne's Edison Photograph Company on 1 June 1896¹⁸, importing and selling a product rapidly gaining adherents as a domestic entertainment.

After a full and interesting life working on projects as diverse as "Aerotype" gas lighting plants and a gasophone record library at London Square, E. J. Thwaites died at his home at Sanspade Avenue, Camberwell, on 12 June 1933.¹⁹

THWAITES AND HARVE FILMOGRAPHY

Most of the following films would have been one or two minutes in length.

- (1) *The Black Collier Street*, Melbourne (shot in early March 1897)

Shows the corner of Collier and Elizabeth Streets, Melbourne, with passing traffic.

Premiere c. 20 March 1897 in Tasmania, shown by "Colonel Larnart" in Hobart. Refer *Mercury* (Hobart), 28 April 1897, p. 3. Several strips reproduced in *The Australasian* (Melbourne), 27 March 1897, p. 618. Refer NISA video *Historical Films*.

- (2) *Victorian Mounted Rifles' March Past* (shot in early March 1897)

Victoria's colonial cavalry marches in review at the Melbourne Exhibition Building, prior to its departure for England to take part in Queen Victoria's London Diamond Jubilee procession. Premiere c. 20 March 1897 in Tasmania, shown by "Colonel Larnart" in Hobart. Refer *Mercury*, 28 April 1897, p. 3. No print is known to survive.

- (3) *Landing Passengers from S-S-Gem at Port Melbourne* (shot early March 1897)

Scenes given as "Landing passengers at Williamstown". The Gem was a Port Phillip ferry linking Port Melbourne with Williamstown across the mouth of the Yarra River in Melbourne.

Premiere c. 20 March 1897 in Tasmania, shown by "Colonel Larnart" in Hobart. Refer *Mercury*, 28 April 1897, p. 3. No print is known to survive.

- (4) *Bellair Street Scene on Jubilee Day* (shot 22 June 1897)

Shot for "Colonel Larnart's" travelling show in Bellair.

Premiere 26 June 1897 at Bellair Mechanic's Institute. Refer *Bellair Star*, 22 June 1897, p. 2; 26 June 1897, p. 3. No print is known to survive.

- (5) *Bellair Chinese Parade, Queen Victoria's Diamond Jubilee Procession* (shot 22 June 1897)

Shot for "Colonel Larnart's" travelling show in Bellair.

Premiere 26 June 1897 at Bellair Mechanic's Institute. Refer *Bellair Star*, 22 June 1897, p. 2; 26 June 1897, p. 3. No print is known to survive.

- (6) *Melbourne Queen Victoria's Diamond Jubilee Celebrations* (June 1897) Thwaites' authorship of this film is doubtful.

Shows a street parade. Earliest known screening by exhibitors Larnart and Sewell at Huron (Victoria) on 23 September 1897. Refer *Forest Advertiser*, 17 September 1897, p. 3, *Albury Daily News*, 18 September 1897, p. 3. No print is known to survive.

- (7) *Melbourne Traffic at Corner of Swanston and Bunker Streets* (before 15 September 1897). Shows passing trams and a well-known parliamentarian on passage.

Premiere 13 September 1897. Refer *Argus*, 13 September 1897, p. 8; 20 September 1897, p. 7. No print is known to survive.

- (8) *Caulfield Cup Race* (16 October 1897)

Shows on the night of its running at Melbourne Opera House. Three segments, the field passing the Grandstand on the first lap, the finish of the race, and the field straggling to the scales. Subsequent presentations may also have included a scene narrated in *The West Australian* (Perth), 1 November 1897, p. 1—arrival of race train at Caulfield station. The four segments were probably on separate one-minute films, totalling four minutes of screen time. No surviving print.

Premiere 16 October 1897. Refer *Leader* (Melbourne), 23 October 1897, p. 22.

- (9) *Victorian Racing Club Derby Race, Flemington* (shot 30 October 1897)

Shows on the night of its running at



Refer *Melbourne picture* (typical Australian commercial advertisement in "Graphic magazine system"). And a brief notice in the late 1940s. Passed from across film frames, these often are in more context than early surviving editions of the film they represent.

Right: 1897 Melbourne Cup "tip book" produced by E. J. Thwaites and S. W. Harvey. A. Referred sequence of the conclusion of the race, at was the first survey of its type in its genre in Australia. Preserved fully by the NISA, Canberra.





Crowds near the building then known as the Theatre Royal in Flemington, probably during the 1897 Melbourne Cup, which was filmed by E. J. Thornton and E. W. Harvey. This photo is from Thornton's own album, by courtesy of his daughter, Doreen Maxwell.

Melbourne Opera House. Shows flash of race; other segments (if any) unknown.

Printed 30 October 1897. *Reflex Argus*, 30 October 1897; *South Australian Register*, 1 November 1897, p. 3. No print is known to survive.

- (16) 1897 Melbourne Cup, Flemington (shot 2 November 1897).

Shown on the night of its running at Melbourne Opera House. Probably two segments, as listed in Alex Gunn's 1898 *Catalogue and Supplement of Apparatus, Disappearing Views etc.* the 'Ivory on Cup Day 1897' and the 'Finish of 1897 Melbourne Cup' (available in a hand-coloured print). Further one minute film may have been taken.

Printed 2 November 1897. *Reflex Argus*, 2 November 1897, p. 8; *The Arg*, 2 November 1897. Print may survive in place at NFSA. The NFSA print could also be the same race covered by A. J. Porter or Mark Blow. Playbook of part of finish of race survives at NFSA.

- (17) 1897 Cricket Test: Harry Trott Baring, with John Beith of the Wickets, MCC (shot prior to 23 December 1897).

Shot preparatory to taking the field at the match of England vs. Victoria.

Earliest known screening by Alex Gunn at Melbourne Exhibition Building, 23 December 1897. *Reflex Argus*, 23 December 1897, p. 8. No print is known to survive.

- (18) 1897 Cricket Test: Harry Trott Baring, with John Beith of the Wickets, MCC (shot prior to 1 January 1898).

Earliest known screening by Alex Gunn at Melbourne Exhibition Building, 1 January 1898. *Reflex Argus*, 1 January 1898. No print is known to survive.

- (19) Grand National Hurdle Race, Flemington (shot 9 July 1898).

Shown on the night of its running at Gaiety Theatre, Melbourne. *Argus*, 11 July 1898, p. 8: items "See Brewer on Pat and Kennedy on Beithard fighting out the finish of the G.N. of '98-See Hicende leading the field sideless over the hurdle in the struggle. A triumph of acrobatic excellence. The picture taken by Messrs. B. Harvey and E. J. Thornton at 3 pm. and produced in the Biograph [sic] at 10.30 pm." (Horse Pat was the race).

Earliest known screening in association with Cagli's Minstrels at Gaiety Theatre, Melbourne, 9 July 1898. *Reflex Argus*, 9 July 1898, p. 16. No print is known to survive.

- (14) Grand National Steeplechase, Flemington (shot prior to 19 July 1898). Race won by Horse Florio.

Earliest known screening in association with Cagli's Minstrels at Gaiety Theatre, Melbourne, 19 July 1898. *Reflex Argus*, 19 July 1898, p. 8. No print is known to survive.

- (15) Australian Rules Football: Essendon versus Geelong (shot prior to 30 July 1898).

Earliest known movie record of Australian Rules. May have been shot by Stephen Bond, but more likely by Thornton and Harris. Advertised as "taken by Messrs. Fells and Company" and "introduced by Messrs. Fells and Co., operators Mr. S. Bond". *Reflex Argus*, 30 July 1898, p. 16 (which incorrectly gives subject as Essendon vs. Melbourne); 30 August 1898, p. 16. No print is known to survive.

- (16) *Burning Woods at Auburn* (shot prior to July 1898).

Listed in Alex Gunn's 1898 catalogue. Possibly Lumière's 1895 production *Burning Woods in the Wood*, but more likely a Thornton-Harris film. No newspaper reference traced. No print is known to survive.

- (17) *Naughty Boy and Cockatoo* (shot prior to July 1898).

Listed in Alex Gunn's 1898 catalogue. This is possibly the film created by Thornton family members as beings shot at Thornton's Hawthorn home. No newspaper reference traced. No print is known to survive.

SYDNEY'S EARLIEST FILM FRAGMENTS: 1897

Above we described the early film clips lodged for copyright registration at the British Public Records Office. The earliest Australian examples were Walter Burton's four films of the December 1897 cricket tests at the Sydney Cricket Ground. Copies received from England³ and reproduced here have the Lumière sprocket configuration, proving that Burton used these French cameras for Martin Sauter's return to France. The clipped *Rugbyship Practising* Baring suggests that the British film location team held under this rule is probably not the Sydney team, but is the later British film shot on 19 June 1903 (Warwick Cin. No. 6915).

Copyright identification strips from other Australian films may survive in the British Public Records Office, particularly if the films were sold in Britain. We will publish these as they come to hand.

MARK BLOW

SYDNEY'S FORGOTTEN FILM PIONEER

Most of Australia's earliest film producers were professional photographers who had the resources to procure and print their films. The Sydney portrait photographer Walter Burton produced films in association with the Lumière operators Martin Sauter for only a few months. Another Sydney photographer produced films for over five years. Jack Cato's *Story of the Camera in Australia* (1955)⁴ doesn't mention him, and, as most subsequent writers based their research on Cato, he has not been mentioned since. A. J. Porter's unpublished critical essay on Cato's book corrects this oversight.

Now when about Mark Blow? He certainly played a most important part in the photographic world of Sydney. He made his own papers and plaques, and was very early on the field with the cut glass lanterns. The Polytechnic site in King Street was an important show place; he had both 'Van' (Willem Van Der Velde) and Mr. Jenkins as operators. He introduced the July series of Colours Photography and also exhibited the only X-ray machines [...] He and 'Fells' (Walter Beaman) had the largest Galleries in the city [...] Blow's possessions were seized to George Scott, where Furness now stands. At the back he had a large store and work rooms, where his papers and plates were manufactured.⁵

Born in Portsmouth, England, Mark Blow came to Australia via Canada and the U.S., establishing a Sydney photographic studio with one assistant in 1888.² He waged a ruthless price war on the other Sydney studios throughout the 1890s,³ by 1900 expanding to manage four outlets with an aggregate staff of 80.⁴

Following the lead of MacMahon, Barnett and Oldershaw, he converted a part of his "Crown Studio" at 182 George Street into a public display space for exhibitions of film projection, kineoscopes, perispheres, X-rays and other novelties. This "Crown Studio Cinematograph and Roentgen Ray Exhibitions" opened on 3 March 1897.⁵

Blow's first projector was a Baker & Rossin import⁶, probably the Wrench Cinematograph, a British machine offered for £34 in 1896.⁷ It was very popular with Australian exhibitors during 1897, including J. B. White of Newcastle, J. Thomson of Melbourne and Melbourne's Salvation Army Lighthouse Department.⁸ Only one of the Blow films shown on Blow's opening day was advertised as a local subject, *Scotch Bathers*, and that was probably a hastily re-edited import.⁹ However, by August 1897 Blow imported a movie camera and commenced a prolific programme of local film production.

MARK BLOW'S "POLYTECHNIC"

Within three months of its opening, the popularity of Blow's "Crown Studio Cinematograph" was sufficient to outgrow his George Street premises. He moved the show to a hall at 82 King Street which he fitted with a stage to add "live" acts and an orchestra in support of his movies. It opened on 7 June 1897 as the Sydney



Mark Blow, as seen in Australian Photographic Journal, 26 March 1898 (p. 55). Blow was proprietor of the Crown Photographic Studio, Sydney, owner of the Sydney Polytechnic and a public figure from 1897 to 1904.

"Polytechnic"¹⁰, a name borrowed from an earlier London venture renowned for its scientific displays.¹¹

Managed by "W. E. Wallace, the "Polytechnic" was Sydney's equivalent of an American nickelodeon.

The films are now run on a new [Edison] machine which reduces the flicker of the pictures to a minimum, and adds largely to their realism and to the pleasure of looking at them. Mr. Wallace is an enthusiast on X-rays, and gives local explanations as well as practical demonstrations of their startling revelations. Photographs, Kineoscopes, strings, and long ropes, with all sorts

of odd and ends of scientific apparatus are the charge of a courteous young lady who displays them without hesitations. A piano and violin furnish pleasant music, and the whole entertainment costs but one shilling.¹²

There were very few permanent Australian film venues at that time. No film exchanges or libraries yet existed, so that exhibitors had to purchase their films. This was an expensive proposition, inducing most exhibitors to lend a nominal interest, allowing their limited stock of films to different audiences in constantly changing locales. Blow's photographic business allowed him to make his own films cheaply, giving his local venue a constantly changing programme with local appeal.

The first definite report of Blow producing local films concerned his difficulties with Randwick officials in choosing sites during late

August or early September 1897.¹³ It is possible to assemble a fairly complete list of Blow's output from *The Sydney Morning Herald* advertisements which form the basis of our filmography. He was the first Australian film exhibitor to recognise the "dramatic power" of indigenous film, including it with imported material at the Polytechnic on an irregular basis from September 1897 to the start of 1899. The local production effort came to an abrupt halt on 1 March 1899, when a fire caused by the inflammability of nitrate film destroyed the Polytechnic's projection room and a significant proportion of its film equipment.¹⁴ Fortunately, the fire occurred during a poorly attended session, and only the Polytechnic manager, Wallace, was slightly burned.

CONTINUED ON PAGE 37

Sydney's oldest surviving film clip are these copyright registration strips of Walter Baerentsen's film shot at the Sydney Cricket Ground, c. 14 December 1897. Labeled with the British Public Records Office as 1 February 1899 (the subjects are Film 1: "Prince Bapstensen practicing football at weekends. Anzac Avenue Cricket Ground Sydney, December 14 97." Film 2: "Walter Baerentsen and Maynard batting and running on the pitches, McMillan bowling, on occasion of one match between England and Australia at Sydney, Australia. Dec. 14 or 14 97." Film 3: "English Cricketer Transferring the ball on occasion of one match Dec. 14 or 14 97. Australian Cricket Ground, Sydney." Film 4: "New South Wales Cricketer coast during the flight, one match Dec. 14th or 14 97. Australian Cricket Ground, Sydney, Aust." [Commonwealth Public Records Office. Copyrights.]



GREENKEEPING, GROSS MISCONDUCT, MONTE DI UN MATEMATICO NAPOLETANO (DEATH OF A NEAPOLITAN MATHEMATICIAN), THE NUN AND THE BANDIT, ON MY OWN, PETER'S FRIENDS, AND, THE PIANO



MARK LISTER (GREENKEEPING) AND LISE HENCKELS (MONTE DI UN MATEMATICO NAPOLETANO). FROM LEFT: JAMES LARSEN (GREENKEEPING), BOB MAYER (GREENKEEPING), AND MARK LISTER (MONTE DI UN MATEMATICO NAPOLETANO)

GREENKEEPING

BY JILL JARVIS

Remotely set in a film that was nominated for an AFI Best Screenplay Award, and referred to in *Cinema Papers* (no. 88) as "fortuitously-written," *Greenkeeping* seems to be typical of its newly island-Australian film in that it suffers from having apparently been rushed into production before its script was completely up to scratch.

The story is a quintessentially Australian one. Lenny (Mark Lister) has a history of being on the wrong side of the law, but is determined to go straight. Target the job of greenkeeper at a lawn bowls club. Lenny strikes the truth as being

claiming to have completed a course in horticultural when in fact he barely even started it. Still, he ignores people get jobs mostly on behalf, then learn the ropes from the inside, and that's the approach he plans to take. (In this respect, it is reminiscent of Christopher Moltisanti's Italian thiel (Paper Moon, 1996), though perhaps not as black.) For a while, things seem to be going well enough, but then the grass starts to turn yellow, a major disaster with a tournament only a short time away.

To complicate matters further, Lenny's private life is not all roses either. Married to the perpetually stressed Sue (Lise Henckels) and burdened with a \$3,000 debt, Lenny is reluctant to go home and a seriously injured by the local team of Gino (Gino Gaudin), a former of the bowls club. But Lenny's resolve to follow the straight and narrow extends to making his marriage work, and Sue's upstart charms are rewarded in favor of the more subtle attractions that presumably lie somewhere beneath the mercurial, if not entirely, that surrounds Sue.

Writer-director David Caesar has expanded considerable energy in making the world inhabited by Lenny seem real, and this is where the film works best. From the bowls club to the bedroom, there is a richness, a slightly run-down feeling, about the spaces that Lenny moves through. Unlike the grass, though, it's not his fault that they're like that. They are symptomatic of a general malaise, an eerie, an sprawling mass to move, nearly like the comfortable certainties of the mid-century post-war era, or the dogged euphoria of the 1970s. The spaces are, like Ball's story in Mark Lister's *Spotlight* (1982), emblematic of Australia as a whole.

Set in stark contrast against this collective inertia is the Japanese schoolboy, Rikyo (Kazuo Miyazawa), who comes to the club to practice every day, dressed in pristine whites and exhibiting a flawless devotion to technique. Clearly, hegemony is the nobility of the film, and Asian culture (with a few exceptions, just as clearly, Lister has an emblematic function within Caesar's culture).

While Rikyo is obviously and heavily symbolic (and that indicates both of how the film is structured and what is wrong with it), he does provide the film with a much-needed narrative thrust — well, more a nudge than a thrust really. The tournament causing Lenny to push himself, and for which Rikyo is so properly preparing, serves as the climax of the film, a metaphorical showdown between the Australian and the Japanese ways of doing things — and it's pretty obvious that a film with a bowls tournament as its

dominate high-point listening to have to pull some very fancy tricks out of the bag to maintain interest in *Openkamping*, however, does not.

What *Openkamping* does offer for the self-satisfied tastes of "whimsical" or "quirky" comedy, namely two of the most over-used words to describe Australian films of the past few years. Classic comedy likes to look at the film as involving similar ground to the work of Bill Forsyth (*Shogun* & *Star* 1981), Carol Reed, 1955, *Comfort and Joy*, 1984) and Barry Levinson's *Indecent Ideas* (Diner 1982, Tin Men 1987) and there is certainly that attention to detail in scenery. But what makes a film like *Local Hero* or *Tin Men* so enjoyable is the complexity of the characters, the politics that, while we know perfectly well what they will probably do at any given moment, they might not so easily do anything completely unexpected, though no less believable. So much on representing types or David Caesar's characters, by contrast, that there is little chance of the audience being surprised.

Nor does the plot take any turns that are anything other than predictable. Apart from Lenny's struggle with the green, grassy bits of the beach club, the major source of tension in the film involves the attempts of drug dealer Dave (Lyle Rourke) to extract the \$3,500 fee owed him by means necessary—including beating up Lenny's car. But this sub-plotted battle goes anywhere providing more suspense value rather than a real sense of urgency. In part because Caesar has made his villainous score even more laugh than his heroes.

I don't usually take the line of someone which advises a film for things which do not concern rather than those which do, but in the case of *Openkamping* I feel an irresistible urge to point an alternative line that the film might have taken to greater comic advantage. Lenny, having landed the job at the beach club but facing serious trouble from Dave if he can't repay the money quickly, and finding that the club is dire financial straits (which is another of the fairly obvious plot points), unhappy and with a sense of inevitability returns to what he knows best growing apace. The comic potential of Lenny as reluctant drug boss resonates along the fortunes of the plot's beach club, while carving out an entrepreneurial niche for himself is only greater than what Caesar has actually given us, the enthralling speed of watching Lenny watching grass grow.

GREENEYED Directed by David Caesar. Producer: George Howe. Scripted by David Caesar. Director of photography: Simon Smith. Production designer: Karin Holmes. Costume designer: Tina Schaffel. Sound designer: Leon Pagan. Editor: Mary Perry. Composer: David Bader. Cast: Mark Little (Lenny), Lisa Harary (Diane), Max Cullen (Rory), Russell Murray (Dave), Jennifer Howard (the Carver's Girl), Ian Condore (Miles). General Park Film. Australian distributor: Rialto. Screened at Melbourne 1992.

GROSS MISCONDUCT

JOHN HARRIS

Gross Misconduct is a film with all the right ingredients for popularist, non-credible cinema. It has lost a foreign ring in a poor edge, brutality and alienation mutated by deconstruction. The end product, however, fails as cinematic results ingredients would be disastrous to describe it as an alien jobster.

Directed by George Miller (*The Man From Snowy River*), this unusual style-titled picture is devoid of substance, style and identity. It is such conscious study of alienation and loss in a Coffer stage benefit of opportunity and meaning.

It tells the story of an American professor Justin Thorne (Jimmy Smits), who has been up residence in Melbourne with his family to teach philosophy to a group of declining university students. Among them is Jennifer Carter (Scott Wilson), a moody girl who happens to be the professor's children, and who also happens to be really in love with him.

Some major complications emerge: Thorne is happily married, and in a long time found at Jennifer's father (Karlene Wright). And so much as Thorne is disappointed, he has on the side of custom (the family car is a Volvo).

Given all the film comes in the way toward the central interaction between Thorne and Jennifer with an ever emphasis that is indicative of the writer producer. After the first five minutes, the camera has already framed almost three of Jennifer's long stares at Professor Thorne's direction, and nothing after Jennifer as thrashing her tongue down his throat. What hope does the poor Professor have?

The coupling of the two ends up being quite a mess up affair, and that being Jennifer is in hospital suffering from amnesia, while Thorne has the police at his door. But her that falls into the narrative mirefield of sexual politics on the university campus, the entire film into the mire. There is a court trial (in Melbourne's state parliament chambers, if all please) after jury involvement and a bloody climax that may, if nothing else, change the way one thinks about mutual outrage plot sequences.

While the director and the acclamations have tried to spin up the story in heavy use of pre-emptive signals and plot developments, and when they do about it is often in front of a prominent Melbourne landmark. The film has a glimmer of a story with alienation continuing starting up in the right place just at the right or wrong time, while the ending needs to be controlled by a script that offers nothing new from the well-trodden world of the 1950s.

The film's biggest liability is its lack of credibility, and this is largely due to its being directed towards a broad international audience. One can well ask why the novel of the American Jimmy Smits as the leading man when a local actor could have played the role quite as effectively. While it would be unfair to take anything away from Smits, the film begins up in making such an issue of Professor Thorne's "American accent" when the plot has reference to the story. Thorne's wife (local actress Sarah Golewick) continuously lapses in and out of her American accent while several minor characters—written in as a cultural counterpoint to the leading man—speak with such an "accent" being one would think they were recruited from an outbreak fest-up ring.



It is indeed compelling to think the average Australian state (as depicted by Brendan South) is a bore-wetting, lukewarm, tepid whose vapours include a dull, almost callous indifference that "borders that a wife's kiss" and "batter than a wheel".

Jimmy Smith gets in a lyrical, knowingly methodical performance of a man grappling with the forces of rebellion set in motion by a sexual inclination. His character is certainly interesting enough in features: he quotes the lines of Plato and shows signs of ancient love-making techniques; at night he goes home to his happy family or blasts off a bit of steam on his rooftop at a club which is not shown. Again, the only problem here is the getting of all the parts into a believable whole.

Recent efforts have come a long way since the knocked back film Chatter's offer at a date in the beleaguered commercial, another one of the deeply troubled Jarmar certainly won't be standing very long, particularly if the movie is picked up on foreign markets. It is only a pity that the director does not let viewers take up their own mind about what Jarmar might or might not do. The same can be said of Jarmar's 110-year-old father, who is quite clearly harbouring an inner darkness beneath a cloak of respectability.

While protagonists Lance Peters and Gerard Leggett do not share in the realism or depth or originality, they tell the right story when they occasionally desire to turn. There is a happy ending of the nostalgic "land" behind the first person scenes. The Stone Brothers (John Lewis, 1980) while Hans Williams, young portrait of Gaudier, the lawyer, fight me up the face of the devil when it is needed most.

Director George Miller is a former accountant by trade, content to be asked for getting this project together, but there is no real main evidence on the screen to suggest he is a filmmaker of natural talent and vision. His direction is generally unadorned—and often limited by following a point although a few interesting ideas are given and special effects are used to good effect. One needs the aid of a film editor, slow speed freezing or highlight a note of heightened emotional factors during the film's most "type" scenes.

In a recent radio interview, Miller said he chose his home base Melbourne as the setting for the film because it had the moody atmosphere in keeping with the story, although the city's identity remains anonymous throughout. The only sure looks handsome enough with its Gothic facades and ivy-clad interiors, but it lacks a sense of geographic substance and certainly isn't expressed with equalities in the effectiveness of Frank Howard's intentionally-toned drama, *Hunting* (1983).

Thanks to the point of view of director of photography David Campbell, the settings are beautifully pleasing (but do nothing to show the sense of emptiness one feels with the characters and their surrounds). The production design borders on the surreal: shadows play a big part in the lighting; windows are pilled by driving rain; white fires and candles burn incessantly in almost every room. The music (William Fowler) helps, but if the tension in one or two

scenes but never reaches a distinct note of its own, which is equally a strength in a film so exactly aware of the film on screen.

At last, *Death of a Mathematician* is a quietly looking morality tale about the recoll of fate and redemption. On the whole though, it goes down as an unimpressive, shallow film-making exercise that does little more than tell the viewer of the cheap sense of hope and

DEATH OF A MATHEMATICIAN Directed by George Miller. Producers: David Henery, Richard Sheehan, Max Glue. Executive producer: Robert Barker. Associate producer: Roddy Barker. Screenplay: Lance Peters. Screenplay: Michael. Based on the play. Adapted with a Death of a Mathematician. Director of photography: David Campbell. Production designer: Jan Dowling. Sound mixer: Andrew Thompson. Editor: Henry Gough. Composer: Bruce Mitchell. Cast: Jimmy Smith (David Thomas), Robert Williams (Gerard Barker), South (David Barker), Andrew Barker (Kerwin Barker), Laurence McDermott (Maurice McDermott), Alan Mitchell (Henry Lumsden), Geoffrey Green (George Barker), Fred Barker (Robert Barker), Ross Williams (William Barker), Nicholas Bell (John Barker), Graham Bell (John Barker), 1983. Price: \$6. Australian distributor: RRP: 3000. In stock Australia 1983.

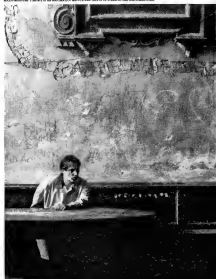
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MORTE DI UN MATEMATICO NAPOLETANO (DEATH OF A NEAPOLITAN MATHEMATICIAN)

JOHN CAMPBELL

Mario Monno's low budget feature debut, *Morte di un Matematico Napoletano* (Death of a Neapolitan Mathematician), is a loosely based account of the last days of Enrico De Giorgi (played to perfection by Carlo Cassini), a gentle, world-weary mathematical genius who was the grandson of the Russian mathematician Mikhail Gorkin. From the opening credits of this finely directed and intensely atmospheric movie, its are told of what follows is not a biographical portrait (Gorkin as a mathematician and character), but rather a suspenseful and gripping narrative tale of the last years spent by De Giorgi as he drifts through the lives of his mourning grandsons, one by one.

De Giorgi's languid melancholia is captured by his unremarkably individualistic and dishevelled persona, a dirty, bearded, almost wrapped around his neck is cigarette in his mouth and a whisky bottle close by. His dark





In this context, Coda's Dreyer'skinder's performance as the poor, sinister Lucy seems authentic. She looks right like a savage girl. And the screenplay device of having her prey in voice-over is effective in communicating just what is in her mind as she and her fellow would-be prey—the language, addressing Coda's adoring Christ, like, express all of her mortal desires—advance confronts with the brutal threats and advances of the rough men. Michael Rooker (Coda's Hymen)

Abstract

between Simon (Matthew Furlong) and his father (David McInnes). Simon and his mother (Judy Davis), and Simon and his policeman brother (the late) contrasts the tensions between father and son, and the growing bond between mother and son in a psychologically structured series of two-character vignettes – private life at home which take place at school, in bedrooms and at parties.

Their modes of arrival (train or chauffeur-driven limousine), the reactions to the names Peter has allocated them (Carol remarks euphorically for a candidist television) and of stress (a la Reagan following brown hotel all floors a blur) and the fact of a (suspended) glitter are clearly used as signifiers of their differences. (Enough has been suggested about these to prepare the viewer – and listener, for movie listening is crucial to film) – whose dialogue (if you will) – for the first night a dinner in which could begin to appear in this movie. Subtlety! Through film's crafted a very seductive rhythm through which the film's movement (and not narrative explanation) are least made obvious.

The directors and cinematographer outline the surface playing out after the dinner implies necessity for a sexual coupling (indeed, a coupling) and then structurally towards eliminating the two cultures. These are the American Canal, who release a feeling "to look down here with the pool of like sequence (Parker)" and people her plans and existence and focus, and the director's final scene, who comes to bear from away from the formerly vigorous South. Once the film's conclusion has and out of the way, the film can move towards the 1992 New Year's Eve scene in which there is a good deal of children, mostly, a sentimental tale and the director's realization of that and also is touchingly upheld. If has taken Parker a reinforcement of his condition to people and the cracks, and perhaps is only because of that, and because he has tried to make his mark, it will still know that the final film is a serious one, and maybe

As they help round Peter, singing their off-key song, "Let it all go down to Oyster Cove," Peter's cousin Natascha says: "It's a beautiful cameo performance from Phyllis Law," and he asks, "Paul (Alan Scott), watch and then gently close the doors on the group. The female (the first) drawing together of stage curtains, windows (the theatrical construction of the whole scene).

prise. It is constructed like a stage play in three acts with a prologue. It is about a group of people who share a theatrical past and the kinds of legends that (they might suspect) lay. And this final gesture seems to connect the film to the older narrative mode of direct contrast (Branigan's *Rematerial History* [1994]), which takes the play out of the past in so many ways (beginning by announcing its allegiance to the Russian making company of the film).

Significantly, the film's climax is the long, or medium-sized, which gives the actors – stagehands again – a chance to do their stuff. With action like these, are you asking for wanting more? In *Witness*, Thompson the fixer films scenes like this? Possibly, but the rest of the cast also performs spectacularly, both individually and as an ensemble.

through graduate and doctoral as well as actor collaborations the film's lower odds with distributors knowing where and how to market the film (a rare foreign commodity) in the realm of other potential expenses. It is a shame that foreign markets like the U.S. promote any of this abroad. Theatrical underperforming, *Good Again*'s (GFI) overseas box office have warranted if I've really got me wrong. As a man of the theatre, his or could get his way to becoming a major force in British cinema and a vital role before any film from cinema.

[illegible]

THE FUND

DOI: 10.1002/for

"It is roughish and wild and stony as a rock of basalt."

S's words (Claudia Branst in her preface to the second edition of *Unholy Night*) These words would not be inappropriate as an epigraph to *The Plastic Image* (this line is not so much an example of *Antipodes Gothic*—the explanation is intended to evoke, not only an antipode but also the groove or fresh story figured on the film's composition—as an example of a late, very very late, *Romanticism*). The *Plastic* is not easy to characterize, though it stirred emotions and severely restricted passions, is subtle at once and mystifying, as well as the idea of a supernatural presence, might be included in a description. *Romanticism* would come the time passed in the film, the emphasis on sensitive, emotional figures, the exotic rather than the mundane and the familiar, the questioning often in a hysterical fashion of the existing order, especially in a social sense, the desire to affirm eccentricity of a flavor (imprecisely, usually in the past of a) individual, a scorn for the intellect and reason, and a privileging of the Private (the Transgressor who steals his fate from the known and centers it upon his own person, the love-object, seeks profound longing, an inner world). There are items at all things that one might include in the morning of *Romanticism* in a number of senses, the film might be called an example of this. Such words have much that is appealing and inarguable, but there are problems too in many, usually structural, nature.

The film clearly shows us this relationship. *Wahnschauung*. These examples should suffice to demonstrate this point. Campbell's use of metaphors and maxims, the fascination with death and "sleep", and the idea of an individual who attempts to break the maxims that a restrictive society and upbringing have applied

It is clear in the film that the landscape has been chosen very carefully. At the outset, in the home of Ake (Chilly Hunter), one gets a strong impression of abundance and chance of sharply-contrasted landscapes on land and underneath the waves. When Ake is transported to the island, there is a greater sense of magnetism, of wider horizons. The positioning of the plane (Ake) on the beach is one of the crucial images in this respect. It not only suggests the intrusion of human artificial upon a pristine, undisturbed landscape, but (in the presence of a watchtitled bird) it is a world where form is strange, wider and more volatile, but it also reminds the viewer of the link between the rights of the imagination and those of the narrative that Ake plays and that nature replicates in the waves around the shore.

In this context, Ade's clothes are important. She constantly walks through this wilderness covered in myerugun layer — half an ill-fitting strategy on a symbolic level — with coral, peacock, shrimps, skirt, pantsuits, etc., and no surprisingly does experience some difficulty. (The film deals not just with her quest for freedom, but also with the economic collapse of the

[illegible]



layers, which include this α point that is re-formed when Daman (Harvey Kalish) becomes Fair again and sets Fair to re-form core layer after another.)

[illegible]

It enters the plans itself into a corner. The viewer of the pictures that dominate Ade's world, least temporarily, or it penetrates the underground signal a determination to proceed and not to be frustrated. Michael Light is used often, the interplay of light and shadow itself (a simple means) and highlights many of the thematic contents.

THE PLAYERS Directed by Jane Campion
 Jan Chrysom: Executive producer, Anne Desroches
 Associated producer: Mark Turner, Scotty Miller, Jane Campion
 Director of photography: Stuart Dryburgh
 Production designer: Andrew Mulgan
 Costume designer: Jane Patterson
 Script supervisor: Lisa Smith
 Editor: Veronique Jansz
 Composer: Michael Nyman
 Cast: Holly Hunter (Alice), Harvey Keitel (George Dawson), Sam Neill (Giles), Anna Torv (Ethel), Ray Winkler (Aunt Mavis), Catherine Lamont (Nanette), Tanya Kotze (Helen), Toa Heke (Mabel), Ethel Nikora (Mrs. Mabel), Jennifer Jansz (Mrs. Campion)
 Production Australia distributor: Panopticon films, 165 rue de France-Sydney, Australia, New Zealand
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doubtful computers (a minor motif for the marriage and other links that knit up the baroque tangles of the studio history), and Meyer's private money dealings, largely in real estate, and the legal tangles (predominantly out of court settlements) that ensued. There are genuinely interesting matters one would like to hear more about, but they're crowded out by repetitive stalling lines or strange critical evasions, such as this for *Il y a du soleil*: "the most important picture M.G.M. has made in years" (p. 374).

The book weaves between apparent objectivity and anti-fightback subjectivity in its view of Meyer. Somewhere in the middle of the book, Meyer is accused of being people's "chance." Higher halfly expects an unlikely. Higher's defense falls to immediately convince because the preceding 150 pages are a crowded inventory of control-breaking, spinning tailwinds of his more serious selling more than 1,000 of a *Milk* issue — it is *Milk*! *Brooks: The Problem* — and then, like Ken Bond organizing himself but not knowing his which he was later found to be in violation of union laws, so high was the "bar" he charged for his *Movie* blackmail, control, participation in manslaughter cover-ups, and dishonesty (you name it, with features regularly every 50 pages or so, Meyer — while still married — offers yet another detail \$1,000,000 as a motive threat to marry it), that may be striking the last time around but it is just as after several repetitions. The present author one eyed? After describing a complicated family feud in which Meyer has certainly been difficult and manipulative (at best) to his daughter (side regarding her husband William Goetz, we get this:

They never spoke to each other again. His a children shattered him. She had the authority to reject him completely. All he had to do was call up and apologize to his husband. "The only person who doubtless apologized was William Goetz," (p. 404).

Finally far at its core about scholarship and research and history (the informing personality of the book) is that of gossip — and/or unconsidered, unwell-considered form of gossip at that. The book has only features all sorts of information to one level of importance, and is then unwilling enough to query any facts about what is put on the table, and so it makes virtually every chance to let itself into interesting or useful positions. Case in point:

"[Meyer] had a big bull" by the throat (but the great cowboy star William B. Hart, advised, not saying why the *Kodak* original received") — which he presented to Meyer (p. 110).

The book tells us Meyer was born in 1885 married in 1904, a latter in 1935 and again in 1967. What it does not tell us is that Hart

Meyer's best friend was not, made his first film in 1904, when Meyer was aged 19.

What is interesting here is not only the blunder's film history, but also the book's thoughtless transmission of the myth in the service of making a myth about Hollywood — that it was a tale why someone would present this Hart film, or who would present it, or what a myth has been in service of Godard. The book's transmission of the myth cannot (and certainly does not want to) separate itself from its subject, from the effects of its knowledge, from its hysterical desire to believe. And as the book's myth is in need of an editor, a devotee, some research and correction, but that of all in need of a description, a thesis, a purpose.

JEAN-LUC GODARD: SON + IMAGE, 1974-1991

Edited by Raymond Bédard with Mary Lee Bandy. The Museum of Modern Art, New York, 1992. 240 pp., hb. \$50.00.

1992. CAT

Jean-Luc Godard: Son + Image, 1974-1991 is a publication that accompanied a retrospective of his name named *The Museum of Modern Art in New York* in 1992. The retrospective presented all of Godard's work from his debut in 1965 (through to *Alphaville* and *Il y a du soleil*) (p. 10). The retrospective is a period of Godard's career that is known in the U.S. The publication is edited by Raymond Bédard (with Mary Lee Bandy, MOMA's Film Department Director) and two others who have collected a great amount of some of the best essays and interviews by French and Anglo writers of Godard's work (some written and reported especially for this event).

While the edited understanding of both the retrospective and publication is to consider the incorporation of video and television in Godard's work since 1974, the publication actually covers a period (or periods) greater than the sum of its parts. It's the overlapping connection where gathering through several of the essays at random is that here is collected a history of cinema — and "the cinema" — where despite all its implied histories, the history point at which cinema began (and ends and begins and ends and so on) — seems to be discussing the cinema in



Jean Godard the that, by Godard the "theatre".

Collected here are just as many Godards as there are contributors, including as many Godards as each contributor can write. The filmmaker Godard is simultaneously point of departure and point of return. As is said in the foreword: "This Declaration" by Jean-Luc Godard: "Each film appears to branch out from a number of others that precede it, while functioning itself as an intersection for others."

1974 to 1991 does not suffice as a period where beginning or end is decisively marked. There is thus good reason to see the interview with Gilles Gresson — "Ten Questions About His Film 'Il y a du soleil'" — (included for this occasion, originally published November 1991) as a period where beginning or end is decisively marked.

To follow the historical line of development would be to see the essays and interviews as only specific coverage to the film of their age. But all of the essays actually attempt to begin (and to Godard's own method of working in film. Together — the essays function more like a set of twelve snapshots or snapshots.

Colin Cochrane's essay "Jean-Luc Godard: A Life in Seven Episodes (a Date)" is the only one among the nine that is not a chronology of sorts. This essay actually seems to be a more mid-life piece by Raymond Duguet, titled "Jean-Luc Godard: His Childhood and Resurrection" (*Monthly Film Bulletin*, September 1981) which divides the life into "seven ages" according to

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"otherworldly" styles and further "sliding".

Clamped to a central not-to-diminish the post-war too derisively. McCobey's is similar, yet places greater emphasis on the biographical, which necessitates successive phases of Godard's life and his changing relationship to the image. For example, McCobey sees Godard's personal relationships with Anna Karina, Anna Mayberry and Anne-Marie Ibelin accounting for different approaches to the cinema.

McCobey's division of biographical details into seven episodes is intriguing, but his concrete view of the life has a tendency to conventionalise stylistic cross-over in between periods as well as qualifying influences that are not directly personal. The reader is never quite convinced at the value of episode-by-episode approach. Thus, it would be wise at the reader to take heed of this world, once again, at Leuven!

[I]f we are well aware that the dates are precise to mark the progression and periods, another one is accommodated that has been allowed out of dates that there rigorous, or different, others would result in a different conclusion, and that the only reality of the job was, then only and coherence is at its heart after the fact. (p. 23)

The same is true in attempting to allocate for two or more of the essays useful categories or fields under which to characterise them. (p. 23)

BOOKS RECEIVED

COMPILED BY GIFFORD CAPUTO AND S. J. JOHNSON

FILM AND TELEVISION ACTING

Jim Carraway, Focal Press, Boston-London, 1993. 128 pp., pb., pp. £20.00.

Film and Television Acting takes a close look at the essential differences between theatre, film and television acting. While it is assumed the same principles would apply for each medium, subtle variations in technique makes an enormous difference in performance, especially between live and recorded mediums. The book provides theatre-trained students with guide lines for developing believable performance for film and television. It contains a Foreword by Jack Lemmon and calls on the experience of directors Norman Jewison and Glenn Jordan, and actors Louise Latham and Don Murray.

A PRODUCTION HANDBOOK: A GUIDE TO THE PITFALLS OF PROGRAMME MAKING

Peter Jarvis, Focal Press, Great Britain, 1993. 128 pp., pb., pp. £24.95.

This book centres on location shooting and the problems that can arise if the programme maker is unaware of particular procedures to be followed in the management of a production. This is a very useful *Arts & Crafts* orientational and legal matters likely to be encountered in location shooting.

SAFETY IN LIVE PERFORMANCE

Edited by George Thompson, Focal Press, Great Britain, 1993. 240 pp., pb., pp. £24.

Even though this book is directly related to live performances such as concerts, there are still

detailed, valuable and somewhat fragmentary are each of the contributions that it is near impossible to extract of parts of the book same group together in the next instant break apart, and then in group with other essays only to break apart again.

This is a lively and charming publication theoretical though largely undogmatic, and at times occasionally philosophical. The importance of Jean-Luc Godard's film is integrated into this often-overlooked fragmentary voice but voices that are continuously modulating, displacing, co-mingling with one another. Undoubtedly, this is characterized by the historical of a Godardian style. To take a small example: talk like it that publicity for Godard's latest film with Gérard Depardieu, *Amis pour moi* (Also, for my) announces *Godard/Depardieu* - modulating, displacing, co-mingling.

These essays cross each other's borders as well as crossing borders between cinema and television. History and personal history's and fiction, film and literature, and painting and photography and video, and so forth. To provide an inventory of past such border-toppling is another near impossible task, yet each demonstrates intense interpretive skills as they shuttle between the 1950s and '60s and the periods in between. (On this last point, see especially

Laurence Allen-Gibson's beautiful essay, "The Other Side of the Bouncer".)

Perhaps the worst part in this book is the collection of introductions reprinted from the special 1992 edition of *Cinema Classics*. There are two reasons for this; one, any sentence these essays have undergone seems grossly unpolished and two, there is a tendency to skip over material one is already familiar with.

This very much updatable title, it is difficult to think of a better publication on Godard, and if one can then it could not compete with this one, especially in regard to the section of frame enlargements - mostly in colour - which grace the middle pages.

Finally, special note should be given to Jonathan Rosenbaum's "Eight Obstacles to the Appreciation of Godard's *Les Amis pour moi*" for the simple reason that it provides perceptive and comparisons with local audience reactions of Godard's recent films. For Rosenbaum, it has been a sorry state of affairs. Manifestly, in just thinking of particular moments in Martin Scorsese's *Mean Streets* right through to 1994. Time to Kill by local filmmaker James Graydon. Godard's influence is undeniable. This book is a testament to Godard's influence over much of world cinema.

with a view to film production, especially in the areas of safety principles and legislation. It is aimed at workers already in the industry and new entrants who need to know about the dangers inherent in their work. Like other Focal Press publications, its coverage of the field is comprehensive.

VIDEO TAPE EDITING: A POSTPRODUCTION PRIMER

Sharon F. Brown, Focal Press, Boston-London, 1993. 160 pp., pb., pp. £20.

'Video technology is continuously changing, yet some of the technological advances have altered the overall concepts of video editing. The key in understanding different types of equipment and technology is the ability to understand the basic concepts and how they relate to each other.

This is an updated and expanded second edition provides the novice and professional alike with a basic understanding of the video post-production process.

VIDEO PRODUCTION HANDBOOK

James Milner, Focal Press, Great Britain, 1993. 248 pp., pb., pp. £20.

A clear and comprehensive addition to books which outline basic video making techniques. It is full of information about camera and audio equipment, lighting principles, shooting techniques and editing procedures. A highly technical book but still useful for film production courses. It shows the professional

The following titles in the Cambridge Film Classics series are coming up for review in subsequent issues of *Cinema Papers*.

ARAB-GARDE FILM MOTION STUDIES

Scott McCooey, Cambridge University Press, New York, 1993. 180 pp., pp. £20.00 (pb.). \$25 (hc).

THE FILMS OF ALFRED HITCHCOCK

David Grevitt, Cambridge University Press, New York, 1993. 180 pp., pp. £20 (pb.). \$20 (hc).

THE FILMS OF ROBERTO ROSSellini

Peter Adams, ed., Cambridge University Press, New York, 1993. 182 pp., pp. £20.00 (pb.). \$25 (pb.).

THE FILMS OF WOODY ALLEN

Sam J. Grogan, Cambridge University Press, New York, 1993. 140 pp., pp. £20 (pb.). \$20 (hc).

The series of Cambridge University Film Classics series to provide a forum for revisionist studies of what are considered to be classic works of cinema. Each volume provides a general introduction to the life and work of a particular director or is some other genre. Included by critical essays on several of the director's most important films, includes biographies.

The series seems to have a long range plan with further titles coming up for review in October. These include *The Fanny Hill* by Geoffrey Scott, *Simon*, *The Films of Joseph Losey* by James Palmer and Michael Riley, *The Films of Paul Moravsky* by Marjorie Yacovoni, and finally

The Films of Winifred Maxwell by James Harrison

Announced by Cambridge University Press are new and reprinted editions which are part of The Cambridge Studies in Film series. The following titles are up for review as well.

ART & ARTISTS ON CINEMA

John A. Walker, Manchester University Press, Manchester-New York, 1993, 295 pp., pb. np \$35

CONSTRUCTIVISM IN FILM:

THE MAN WITH A MOVIE CAMERA, A CINEMATIC ANALYSIS

Maed Peiter, Cambridge University Press, New York, 1993, 200 pp., pb. np \$45

HAMMER AND BEYOND:

THE BRITISH HORROR FILM

Peter Hutchings, Manchester University Press, Manchester-New York, 1993 pp., pb. np \$39.95

INNOVATION IN CINEMATOGRAPHIC FILM: FROM INNOCENCE TO SELF-CONSCIOUSNESS, 1955-1983

Peter Loizeau, Whitehall University Press, Manchester, 1994 pp., pb. np \$59.95

INSIDE SOVIET CINEMA:

LAUGHTER WITH A LASH

Edited by Andrew Horton, Cambridge University Press, New York, 171 pp. hb. np \$35

MELROSEAMA AND ASIAN CINEMA

Edited by Miriam Greenaway, Cambridge

University Press, New York, 281 pp., hb. np \$39

LITERATURE/FILM QUARTERLY:

THE AUSTRALIAN CINEMA

(VOLUME 31, NO. 3, 1993)

Edited by Brian McFarlane, University of Queensland, St. Lucia, 1993, 152 pp., pb. np \$12

The current issue of *Literature/Film Quarterly* is a special issue on "The Australian Cinema" edited by Brian McFarlane, a regular contributor to *Cineaste Papers* and the author of several books on Australian cinema. Included are essays by Bruce Mackay, Christine Tamar, David Mayer, Rose Lucas, Ian Bennett, Lorraine Mortimer, Stephen Goble and McFarlane. It will be reviewed in the next issue of *Cineaste Papers*.

THE MEDIA IN AUSTRALIA:

INDUSTRIES, TEXTS, AUDIENCES

Edited by Stuart Cunningham and Graeme Turner, Allen & Unwin, St. Leonards, 1992, 414 pp., pb. np \$29.95

NEW MEDIA TECHNOLOGIES (TAKING CARE OF BUSINESS NEEDS)

Edited by Ross Hurley, Australian Film, Television and Radio School, North Ryde, 1993, 177 pp., pb. np \$18

The stories that unfold inside for readers in this issue, reviews will appear in future issues of *Cineaste Papers*.

SITES OF DEFERENCE:

CINEMATIC REPRESENTATION OF

ABORIGINALITY AND GENDER

Karen Jennings, Australian Film Institute, South Melbourne, 1993, 97 pp., pb. np \$14.95

Sites of Deference launches the AFI's current volumes in monograph publications. Karen Jennings examines a range of featured documentaries and experimental films which focus substantially on Aboriginal women. A review will be published in our next issue.

WHO'S WHO IN HOLLYWOOD

Edited by Polyn Ramsey, Bloomington, London, 1992, 498 pp., pb. np \$49.95

This A to Z of "actors and directors in Hollywood" is a mine of information. It was written by eleven journalists "dedicated to film" and edited by Polyn Ramsey, who clearly had a tough time choosing who to fit in - the introduction apologizes for several omissions (James Foley and Steve Buscemi, to name but two).

From an Australian viewpoint, the site selection of local based talent is puzzling: no George Miller (what else is director leave to dirty and no Phil Pope, even though he recently made two pictures in Hollywood. Fred Schepisi makes it, but not Gillian Armstrong or Glenn Wise. Mel, of course, directors in, but not Judy O'Connell.

So while *Who's Who* appears to be a disappointment, it will enjoy the splendence of authorial entries, the varied details interspersed in the text (Glenn Barrymore was actually christened Andrew) and the telephone numbers (a force to be reckoned). Pity, though, about the price. \$50

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SCOTT MURRAY

is a film-maker and the editor of *Cinema Papers*.

Contributors include Keith Connelly - longtime film critic for the Melbourne Herald, now with the Sunday Age - Geoff Gardner, Paul Harris and Adrian Martin.



Above: Paul Mercurio and Gita Corrado in the comedy drama *Strictly Ballroom*

Right: John Ingram (Sam Neill) and his wife Rae (Nicola Kalden) in the suspense thriller *Dead Calm*



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IVAN HUTCHINSON

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CLIFFHANGER (1993) (MCA) (R) (1495-1)

The mountain scenery of this action-adventure is certainly eye-lifting which is perhaps only compensated by Trevor Jones' consistently unconvincingly quiet opening of Miles Perse's well-known theme for Speedbound as the opening of his major theme for this film. This is a pity really, since it seems away from the order/justice and carefully appropriate mood Jones has firmly had in mind. He tends also to use the same ostensible opening notes for a lot of the variations employed throughout the movie, so one expects at any moment that Peck and Bingham may be up silly/foolish antics for their advice on getting rid of the villains.

This overall is a big score, best orchestrated and performed with its enthusiasm by the London Philharmonic, but the variety is to the well (mostly) - and maybe for those who can't keep the Speedbound theme!

THE TEMP (1993) (SARAGHER VER-100)

The musical of his modernism of the twentieth century producer's shadow. The Temp is almost certain to be on video shelves before you can repeat the adjective used to describe it, the lowest being "effective" and "positive" - it is an attempt, presumably, as a thriller of the David Jackson and David that Ratched The Criminal-type. The music by a new name to me, Frederic Tappin, is competent, possibly related to with similar undertones as before, in which he good-looking Temp (Liam Neeson) of a film in Portland) stands for up the corporate ladder leaving dead existence in his wake.

Then comes instrument called the Cedar Marston get a much out on some tracks (Main Title and "Intermission") for example, which adds to a slight interest in the proceedings, but the themes are not particularly distinguished.

THE FIRM (1993) (MCA) (R) (1495-1)

The Dave Green score on disc contains much interest featured in the film, but if you're a fan of Green's plans playing you will find a bit, without being able to check - even the track labelled "Main Title" doesn't bring the film to mind even though, like the film score, it's clear much of the film. Picked the film passages and just have a listen to "The Plan" (Track 5), "Blues" (The Death of Love and Trust) (Track 10) and particularly "How Could You Love Me" (Track 11) and you'll know whether this is for you. Added tracks on the disc include songs performed by Lyle Lovett and Jimmy Buffett and a melody theme by Rubeen Paul called "Start It Up" (Track 11).



FREE 'WILLY' (1993) (SARAGHER VER-100)

Real Peter Dinklage gets the credit on the CD cover for composing and conducting the music for director Simon Wincer's boy made whale movie, but make no mistake - the record is being sold in tribute to Michael Jackson. MTC's Funky Peaks and others, with the emphasis on "We'll Be There" a mythical sentimental and spectacularly engineered (and performed) and written by Jackson and heard helps on the disc.

This is sub-titled "Themes from Free Willy" but you have to get to Track 8 before the "Main Title" by David Green up. What it does, it's worth saying for. A big orchestra, a wireless chorus, plenty of percussion, and, even though the original theme lacks real grandeur, Peter Dinklage and his orchestra (Greg McMichael) have come up with some sensitive sounds, evident of sea organs, and the music carries and waits. Lots of variety and grandeur are all festively blended and used. Overall, this should please anyone looking for a moment of a film which by all accounts, exceeded expectations.

DEATHS THE MENACE

(1993) (SARAGHER VER-100)

Just the title on this CD are enough to put one off seeing the movie ("Fun With Police Tools" and "Welcome Back My Sing Star") for example. Nevertheless, this is a Jerry Goldsmith score, and can't help being extremely well crafted.



Composers in style as both the sort of movie it accompanies. Goldsmith, his superb orchestrators (Arthur Morton and Alexander Courage) and his equally fine musicians bring out all the humor and ingenuity of the score. Special credit - richly deserved - is given to the title and harmonic melody (Jim Bell and Tommy Morgan), who get a good work-out. Goldsmith has written scores of far more interest than this, but there seems no diminution in his artistic and technical ability to write appropriately for whatever is offered him - the mark of a true professional. However, surely only those who called Goldsmith will want this record. Admiration of the movie will get all they want from this value.

RICH IN LOVE (1993) (SARAGHER VER-100)

This film was the last of George C. Scobee who died of a stroke after having just finished scoring the score. Scobee, who had been writing lovely orchestral and sensitive scores for decades, made his mark with François Truffaut and ended his career with Bruce Campbell, who has written a loving tribute to him in the notes accompanying the disc.

Scobee had worked with Bernardice Green after Heret, after Albi, after Johnson and David Peck prior to this, and though I have created little interest, Scobee's music is charming. Solo interests are featured, and if you're not a Scobee

collector, try "Sleep Thinking About Her" (Track 6) guitar and strings) or "Time To Move On" (Track 9) folk flute and strings). In these cases, again, that his music is not for you, but they're very lovely sounds just for the name.

IN THE LINE OF FIRE (and REMAINS) ROBERT

Another 40-year-old with more movie credits than one can name is Kinco Marcone, who has written the score for Clint Eastwood's new thriller about a Secret Service agent blind on television (Hush). Marcone has written some marvelous scores, particularly spectacularly memorable. I wonder as if I would work well enough in the cinema, but as a listening experience it seems less free to let the notes to make much sense away from the visuals. Marcone always writes a pretty good memorable theme. Brought on by Tracks 15 and 21, where "Lily and Peter" gets a good workout.

THEMES FROM CLASSIC SCIENCE FICTION, FANTASY AND HORROR FILMS (MUSIC LABS/NOVA, YORK)

The Music Lab comes mainly from University of Toronto of the 1960s (Tasmanian Crusade from the Black Legion, 70s sci-fi stuff, etc.) and the disc itself is a re-issue of an old Coral Records LP. The arrangements of the music by Henry Mancini, Hans J. Heller and others are by the conductor Dick Jacobs, and as a whole don't sound all that interesting by themselves. They give a fair representation of the source, but the excitement is inevitably missing. But then, so is much of the excitement from the film themselves. Recording is a little bit off, but the liner notes are good and comprehensive.

Two films: *Remains* is scores from the 1960s are released on CD (DAD 0450004) and are of considerable interest. *Remains* is back working regularly after a while in the 70s, when he seemed to have had few commissions. In the 80s, he was particularly active, and his other strategy

was to sometimes jazz-fused, dramatic scores accompanied some big film. Kings of the North (1980) and *Remains* (1988) both starred Frank Sinatra. Neither are great models, but the scores are good examples of his work, with some *Remains* having the edge.

Kings of the North is a wartime live story set in Italy in the '40s. The music is by him, military, pastoral and romantic, but somehow the material doesn't seem to have inspired Bernstein to give his best. Tracks 5 and 6, however, are very attractively played and melodically appealing.

Remains (Marcone) with its subtle variety of themes and styles, is one of Bernstein's best efforts. Many lovely films ("Society's Theme", Track 21), romantic in the best 50s Hollywood manner ("Society's Theme", Track 20), the score gives his cardboard characters some depth. The journal music (Track 26) is a good example of Bernstein at his most original and elegant, combining themes and projecting the whole thing along with steadily increasing excitement as it then is pursued by a veritable army through Mark Snow's score.

Let's finish this roundup with genuinely interesting movie soundtracks.

SLIPPERY IN SEATTLE (and more)
The "slippery" movie everyone seems to enjoy has an eclectic collection of songs and tunes that help tell its story. Jimmy Durante, at all people, is the score and ends it with a comical version of "At Time Goes By" and "Make Someone Happy" while Neil Cole sings "Slippery" and Joe Cocker "Bye Bye Blackbird". Carly Simon's "Wee Wee Wee Wee Wee Wee" is worth the price of the disc alone. In my opinion.

Reservoir Dogs and *The Piano* could hardly be more different in style and content if they tried - and that includes the music that accompanies the images. Both are highly successful movies and the music in both is memorable, though again for different reasons.

RESERVOIR DOGS (J&R, 1995)

This is a great sounding disc of songs, many of the '70s, many introduced by the most spaced out or laid-back disc jockey you've ever heard "Lulu (Don't Say)", "Hoodoo G. A. Pelling", "Deanna" are among the tracks, but the use of "Black in the Middle With You" during the car-chasing sequence will ensure that you'll never seem quite the same about that song again. The disc also includes part of the opening dialogue sequence, an analysis by members of the "dogs" of Madonna's "Like A Virgin" which won't be heard on local radio unless attitudes change and broaden considerably.

New dialogue through an idea of movie soundtracks could only improve sales, incidentally, although such would be prohibitive and pretentious.

THE PIANO (MCA, 1993)

You wouldn't get much dialogue from Holly Hunter in *The Piano* since she's a mute. The Michael Nyman score for this film doesn't leave much room for dialogue anymore. It's a general CD with a lot more music than actually is heard in *The Piano*. Nyman's work has been a wider appeal than his music for Peter Greenaway's films, for example. Although there are some tracks which seem to write about without much purpose. His *Greenaway* theme associated with *Piano* is quite haunting, whether as a piano solo (Track 4) or arranged for a large orchestra.

Track 13 ("Lost and Found") is another compelling track and the final "Deanna G. A. Pelling" (Track 14) is a hymn of his individual best. Some tracks end abruptly but the should not bother too much those who loved the film and appreciate Nyman's work for it. Nyman's own notes on the composition of the music are instructive.

HB As usual many thanks to meetings for supplying the CD and review.

Australia's First Films

CONTINUED FROM PAGE 43

Two weeks later, *The Sydney Morning Herald* advertised the Polytechnic's surviving equipment for sale by auction.¹⁰ It included the Edison and Wincup projectors, two kineoscopes, a movie camera and two hundred films. Some of it went on to be advertised in the "special list" section of *Australasian Photographic Review* during June, July and August 1899.

From 28 March 1899, the Polytechnic reopened with a Great Speeches & Debates film¹¹, but arrangements were poor and it closed when Birt's kineoscopes closed 18 April 1899.¹² Right afterwards, St Hill and Micallef opened a New Polytechnic in George Street, but without Birt's technical support they produced no local film. Mark Snow didn't resume production until May 1901¹³, when the Royal Variety at the first opening of Federal Parliament provided an event worthy of coverage. One of our ongoing concerns dealing with film of Australian Production will cover this effort.

With the demise of Birt's Polytechnic early in 1899, Sydney production ground to a standstill for almost two years.

BIRT'S POLYTECHNIC FILMOGRAPHY

None of these films, which were from one to three minutes in length, are known to survive. Film programmes were not always regularly

listed in *The Sydney Morning Herald* advertisements, so there may be some omissions.

(1) Bonelli Brothers

Refer *The Sydney Morning Herald*, 1 March 1897, p. 2. Probably a re-issued foreign film.

(2) Congregation Leaving Grace Church, Easter Sunday (1897)

Refer *The Sydney Morning Herald*, 24 July 1897, p. 2. Probably not an Australian film.

(3) S.S. "Mascara" with NEW Feature Co. H. Bond Arriving in Sydney

Refer *The Sydney Morning Herald*, 13 September 1897, p. 2. Premier Bond returning from England, where he took part in Queen Victoria's Diamond Jubilee Processions.

(4) Randolph Knott

Refer *Australasian Photographic Review*, 28 September 1897, p. 23.

(5) A Cruise Around the "Mascara"

Refer *The Sydney Morning Herald*, 23 September 1897, p. 3. May be the same film as (3).

- (46) **Maypole Dance, Public Schools' Carnival Agricultural Showgrounds, Sydney**
Refer *The Sydney Morning Herald*, 23 September 1897, p. 2. Shot 18 September 1897.
- (47) (a) **Start and Finish of 1897 Melbourne Cup**
(i) **The Winner, "Gusler", Being Led to the Starting Gate**
Refer *The Sydney Morning Herald*, 4 November 1897, p. 2. Filmed in Sydney on the evening of the day after the race, 3 November 1897. Other versions of this event were shot by B. J. Thomson and A. J. Porter.
(ii) **Crowds on the Lawns at Flemington**
Refer *The Sydney Morning Herald*, 4 November 1897, p. 2. Filmed in Sydney on the evening of the day after the race, 3 November 1897. Other versions of this event were shot by B. J. Thomson and A. J. Porter.
- (48) **Sydney Wheel Race**
Refer *The Sydney Morning Herald*, 6 November 1897, p. 2. Bicycle race held at the Agricultural Grounds, Moore Park, won by W. J. Ellison. Shot at 4:00 pm, 6 November 1897, exhibited at 10:40 pm the same night. Refer *The Sydney Morning Herald*, 8 November 1897, p. 2.
- (49) **Arrival of Special Melbourne Cup Train at Flemington Station**
Refer *The Sydney Morning Herald*, 9 November 1897, p. 2. Added to Melbourne Cup film set.
- (50) **Breakers at Beach**
Refer *The Sydney Morning Herald*, 11 December 1897, p. 2. Taken 30 December 1897.
- (51) **Breakers at the Boggy Hole, George**
Refer *The Sydney Morning Herald*, 13 December 1897 p. 2. Advertised for sale in *Australasian Photographic Reviews*, 28 August 1898, length 75 feet, price 4s.
- (52) **Scenes of First Test Match N.S.W. versus England**
Refer *The Sydney Morning Herald*, 24 January 1898, p. 2. Shot at Sydney Cricket Ground.
- (53) **Australians Leaving the Field During the First Test Match, England vs. Aust**
Refer *The Sydney Morning Herald*, 1 February 1898, p. 2. Passing scenes of Messrs Darling, Lydale, McLeod, Hill, Gregory, Trimble, Lyons, Frost, Kelly, Jones and McKinnon. Shot at Sydney Cricket Ground (could be the Barrett film, p 51).
- (54) **The Two English Banners, Rajahmundry and McLaren**
Refer *The Sydney Morning Herald*, 3 February 1898, p. 2. Included names of sampans going off the field. Refer *The Sydney Morning Herald*, 5 February 1898, p. 12. (Possibly Barrett's film.)
- (55) **Departure of S.S. "Ophir" for England**
Refer *The Sydney Morning Herald*, 4 February 1898, p. 2.
- (56) **Fort Street School, Church Hall**
Refer *The Sydney Morning Herald*, 8 February 1898, p. 2. Showed the children opening out of the school at midday. Refer also *The Sydney Morning Herald*, 15 February 1898, p. 2.
- (57) **Ferry Landing, Passengers At Millin's Point**
Refer *The Sydney Morning Herald*, 19 February 1898, p. 2. Shot at 10 am, 18 February 1898.
- (58) **Sea Taken from R.M.S. "Orion" in mid-Ocean**
Refer *The Sydney Morning Herald*, 19 February 1898, p. 2. Taken by blow down the side of the vessel.
- (59) **George Street, Opposite Walkers Railway Station**
Refer *The Sydney Morning Herald*, 19 February 1898, p. 2. A film advertised in *Australasian Photographic Reviews*, 24 August 1899, as "Broadway at Post Office" may be this film. Length 850 feet, offered for 10s.
- (60) **George Street, in front of New Markets**
Refer *The Sydney Morning Herald*, 19 February 1898, p. 2.
- (61) **Governor Brassey Crossing Francis Bridge, Melbourne**
Refer *The Sydney Morning Herald*, 19 Feb. 1898, p.2.
- (62) **Hon. C. H. Reid with His Colonial Escort**
Refer *The Sydney Morning Herald*, 19 February, 1898, p. 2. Could be the film advertised in *Australasian Photographic Reviews* in August 1899 as "Carriage Leaving Mansion", 50 feet, price 10s. Could be part of London Jubilee Procession film.
- (63) **Hunt Street Tram Terminus**
Refer *The Sydney Morning Herald*, 24 February 1898, p. 2. Advertised in *Australasian Photographic Reviews*, 24 June 1898, length 75 feet, price 10s.
- (64) **Northern Mail Arriving at Strathfield**
Refer *The Sydney Morning Herald*, 24 February 1898, p. 2.
- (65) **Employees Leaving Government Printing Office, Sydney**
Refer *The Sydney Morning Herald*, 25 February 1898, p. 2. Shot at 1 pm, 24 February 1898. Refer also *The Sydney Morning Herald*, 26 February 1898, p. 2.
- (66) **Passengers Leaving Raffles Station**
Refer *The Sydney Morning Herald*, 26 February 1898, p. 2. Shot at 8:40 am, 25 February 1898.
- (67) **Rail Sydney Rowing Club**
Refer *The Sydney Morning Herald*, 8 March 1898, p. 2. Shot 3 March 1898.
- (68) **Moor's Dock Employees Going to the Pay Box**
Refer *The Sydney Morning Herald*, 22 March 1898, p. 2. Shot 19 March 1898.
- (69) **Playboys on the Tram Line, Elizabeth Street, Sydney**
Refer *The Sydney Morning Herald*, 26 March 1898, p. 2.
- (70) **Dress at Farmer's Bath Sydney**
Refer *The Sydney Morning Herald*, 21 April 1898, p. 2. Included Gavill, Fozzer, Lane, Reid, Lathie and Norman.
- (71) **The Wreck of the "Hawward"**
Refer *The Sydney Morning Herald*, 9 May 1898, p. 2. Shot at Maroubra Beach, where this square rigger had run aground. Advertised for sale in *Australasian Photographic Reviews*, 24 June 1898. Film length 75 feet, offered at 10s.
- (72) **Queen's Birthday Review at Centennial Park**
Refer *The Sydney Morning Herald*, 25 May 1898, p. 2. A long film taken on 24 May 1898, probably as one continuous shot of the passing troops reviewing before Governor Hargrave. Troops shown included Permanent Artillery, 1st and 2nd Regiments, Scottish and Irish Rifles, Naval Brigade and New South Wales Lancers. Advertised for sale in *Australasian Photographic Reviews*, 24 June 1899, length 150 feet, sale price 30s.
- (73) **Club-Swimming by Mr. Renshaw and his Pupils**
Refer *The Sydney Morning Herald*, 26 May 1898, p. 2.
- (74) **N.S.W. Governor and his Escort Going to the Opening of NSW Parliament**
Refer *The Sydney Morning Herald*, 29 June 1898, p. 2.
- (75) **Sydney Public Schools Carnival**
Refer *The Sydney Morning Herald*, 17 September 1898, p. 2. Showed children at the sporting carnival, shot 16 September 1898. The event was covered as two films. Refer *The Sydney Morning Herald*, 19 September 1898, p. 3.
- (76) (A) **Arrival of the Governor, Lord Hampden, at Sydney Metropolitan Fire Brigade**
(B) **Galloping Post of the Sydney Fire Brigade**
(C) **Brigade Practice - General Turn-Out**
Refer *The Sydney Morning Herald*, 21 September 1898, p. 2. Shot

same day, in Gidderough Street, Sydney. Dead in *The Sydney Morning Herald*, 1 October 1893, p. 3. There are probably the films advertised in *Australian Photographic Review*, 24 June 1893, no.

- (1) *The Fire Brigade at Work* (30 feet)
- (2) *Rescuing Children* (50 feet, available with the above for £2)
- (3) *Start of Fire Brigade* (50 feet, £1)

(37) Arrival of S.S. Manly at Manly

Refer *The Sydney Morning Herald*, 29 September 1898, p. 2

(38) Children Playing on the Sands at Manly

Refer *The Sydney Morning Herald*, 29 September 1898, p. 2

It is quite possible that some of these films might survive. Apart from the sale after the Polytechnic fire, Blom was advertising these films for sale to independent exhibitors from 27 April 1893 through *The Sydney Morning Herald*.

• • •

Our next near highlight in the Queensland film producers of the 1890s G. Rawlin (1897), Frederick A. C. Haddock (1896), Fred Wells and Harold Mandley (1899). We will recognise the largest surviving collection of Australian-colonial film, still awaiting a public premiere promised 24 years ago!

ACKNOWLEDGEMENTS

First and foremost, my thanks go to Pat Langhorne and the staff of Griffith University for funding and supporting the Queensland Vintage Film Project, from which this Australian-wide project grew.

For the information on E. J. Throssler, I am particularly indebted to his daughters, Beth Clark (Melbourne) and Debra Mansell (Parramatta Bank). Pam Knight of Port Macquarie provided the vital interim.

The National Film & Sound Archive's Melbourne Office was exceptionally helpful in expediting access to films and documentation. I should particularly mention the assistance of Ken Terrynan and Meg Leburn in the course of the archive.

Further information and/or corrections to the text were provided by Glen Savory (Wellington, New Zealand), John Rawlin (England), Alan Davis (Sydney), Judy A. James (Sydney), Graham Shirley (Sydney) and Gail Newton (Kilburn).

Grange Film of the Salvation Army Archives, Ian Macfarlane of the Victorian Public Records Office and Tony Marshall of the W. L. Crowther Library in Hobart all made vital contributions to the work. Phil Gaze (Melbourne) was constantly helpful with information on equipment and processing technology.

The volunteer staff of the State Libraries in Queensland, New South Wales, Victoria, Tasmania and South Australia provided the core of my data base.

Lastly my thanks go to Professor Speed (to become Mrs. Pats Lang on 7 November) for his constant support, encouragement and expertise.

Notes

- 1 *Tasmanian Evening News* (Hobart), 24 December 1946, p. 4; 25 December 1946, p. 5
- 2 *Wor Cry* (Melbourne), 4 August 1904, p. 12. *Newcastle Herald*, 15 August 1904 (the film was shot in Perth, Queensland). *Northwest News* (Claremont, Western), 4 November 1904.
- 3 *Argus* (Melbourne), 5 March 1901, p. 15, 11 March 1901; 15 March 1901, 22 March 1901
- 4 *South Australian Register* (Adelaide), 20 December 1898. *Wor Cry*, 1 July 1899, p. 5
- 5 Mark Blom, actively producing in Sydney, August 1897 to March 1899
- 6 The Salvation Army education coverage was recently revised and released in the NFA's video, *Salvation Army* (1970)
- 7 Unidentified outing, probably from Melbourne, Argus, is held "1893", allegedly held by Throssler's daughter, the late Debra Mansell, of Peregian Beach, Queensland.
- 8 A photo of Throssler at the office of the act in the course of an 1893 demonstration also holds under general access, together with one family account connected with it.
- 9 *Evening Australia*, Melbourne, 20 September, 1904, p. 8, 20 September 1905, p. 8, 18 June 1904, p. 4. *Bullseye Observer*, 14 October, 1901

- 10 Royal Commission on the Mining Picture Industry, Proceedings, 19 October 1907, at Sydney, p. 105, submission by Albert Oscar Segalson.
- 11 Colonel Larnock (probably a pseudonym) acquired the "Cinematograph Performance" originally imported by Cassius Sephton, probably the first person to land in Australia. He visited Northern Victoria with (January-March 1897) before producing "Theban" films for the Tasmanian tour during March-June 1897. He returned to Victoria on 19 June with driver at Ballarat. His last-known show was at Castlemaine, 23 August 1897. A. J. Payne, the first operator whose professor Larnock used, first demonstrated it in Paris under the name of the "Cinematograph" on 4 March 1896.
- 12 *The Examiner*, Launceston, 17 March 1897. *Mercury*, Hobart, 28 April 1897, p. 3
- 13 *The Australasian*, 17 March 1897, p. 618
- 14 *Paterson Colonial Patent* 1418, Provisional Specification, 27 April 1897
- 15 *Charles Munro*, *film. etc.*, p. 143 et seq.
- 16 The owner of the film book has a printed identification stating its title and the maker of the film.
- 17 *Bullseye Star*, 22 June 1897, pp. 4, 5
- 18 *Ibid.*, 24 June 1897, pp. 2, 3. *Bullseye Observer*, 24 June 1897, p. 5
- 19 *Albany Daily News*, 28 September 1897, p. 2. *South Australian*, 17 September 1897, p. 2.
- 20 *Argus*, 20 September 1897, p. 7.
- 21 *Ibid.*, 16 October 1897, p. 8
- 22 *Leader*, 23 October 1897, p. 21
- 23 *The Sydney Morning Herald*, 5 June 1923, p. 30 "The Known - Early Exhibitions"
- 24 *Bullseye Star*, 5 November 1897, p. 3
- 25 *Argus*, 22 August 1899, p. 14
- 26 *Ibid.*
- 27 *Argus*, 13 June 1914, p. 10. "Another Feature of the Month" *Ibid.*, 13 December 1914, p. 128. Annual Royal progresses are held in a Melbourne private collection.
- 28 *Alan Davis: Catalogue and Supplement of Apparatus, Glasswork, Vases etc.* Copy held by Ian Macfarlane, Public Records Office, Launceston, Victoria. Date of receipt of catalogue by Victorian Government is listed on label cover as July 1931
- 29 Unidentified clipping held by Throssler's daughter, the late Debra Mansell.
- 30 Telephone conversation with Beth Clark, 1993
- 31 Reproduction of company name in Public Records Office, Launceston, Victoria.
- 32 Obscure clippings held by Debra Mansell, including *Argus*, 13 July 1931
- 33 British Public Records Office Photographic Copyright Regulations, File 1934: Cinematograph film by Walter Rawlin (last name), registered 1 February 1934
- 34 Jack Carr, *The Story of the Cinema in Australia*, Institute of Australian Photographers, Melbourne, 1933 (third edition)
- 35 A. J. Foxon, "Some Comments on Jack Carr's Professional Photographs of the Cinema in Australia", unpublished manuscript, c.1840, in the Koor-Berke papers held by Gail Newton, National Gallery, Canberra.
- 36 *Australian Photographic Journal*, 10 March 1908, p. 54
- 37 Alan Davis and Peter Scudamore, *The Movement Picture in Australia*, Oxford University Press, Melbourne, 1981, pp. 83, 104
- 38 *Australian Photographic Review*, 21 February 1899, p. 27. *Australian Photographic Journal*, 20 March 1904, p. 54
- 39 *The Sydney Morning Herald*, 2 March 1917 p. 3
- 40 *Australian Photographic Review*, 20 March 1917, p. 24
- 41 Julia Barnes, *The Beginnings of the Cinema in England*, Edward & Charles, Newton Abbot, Devon, 1976, pp. 137-61
- 42 *Australian Photographic Review*, 20 March 1897, p. 24. Salvation Army Archives, Melbourne: catalogue of films of South Australian Luncheon Department, 1902, advertisement Wrench machine
- 43 *The Sydney Morning Herald*, 2 March 1899, p. 2
- 44 *Ibid.*, 3 June 1899, p. 7
- 45 Cecil Hepworth, *Case The Dances*, Gaudin City Press, London, 1931, pp. 10-14
- 46 *Australian Photographic Review*, 19 June 1897, p. 27
- 47 *Ibid.*, 21 September 1897, p. 23. "At the Bandstand Room"
- 48 *The Sydney Morning Herald*, 2 March 1899, p. 7
- 49 *Ibid.*, 13 March 1899, p. 3
- 50 *Ibid.*, 28 March 1899, p. 3
- 51 *Ibid.*, 29 April 1899, p. 2
- 52 *Ibid.*, 18 May 1901, p. 12

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Technic

COMPILED BY FRED HARDEN

A Local International Success

The votes are in. The event billed as the International Cinematographers' Forum, which ran from 27 June to 4 July at the Australian Film Television & Radio School, has been counted as a hit. By now you may have seen other reports but the depth of talent that the Head of Cinematography at APTN, Josef Demein, pulled together for that week of lectures and discussion demands "Technicalised" space. If like me you were unable to attend, the flavour and wisdom of the week is evident here in Dominic Case's journal of highlights, and a mix of lecture and interview that Lindsey Amos conducted with the popular hit of the forum, Allen Davies. Lindsey also spoke at length with Robby Müller, but that will have to wait for a later issue.

Notable in Dominic's piece is the strong part in the debate played by Australian DOPs (if they are not quoted here at length it's because they will be). While having nationalistic pride and being a bit precious about our local DOPs, it was obviously concluded from the panel discussions that they were no better at elucidating the Big Themes than the foreign guests.

Experience would suggest that hoping for conclusions from any bunch of artists on a topic like "Shooting the Australian Outback" would be doomed to failure and the assembled panel on this occasion was no exception. The discuss on-going the way, however, sounded like enough reason to attempt it.

The director of photography walks a line between commerce and art, between individual achievement and team results. The final result can be shot down in many ways, technically, by producers and directors, or even the vagaries of the system. To ask them to then explain the process, other than from their individual experience on a particular job, is asking a lot. This balancing act is what they do best and it appears from the reports that the individual sessions were the greatest success of the Forum.

Any accomplished industry person talking freely about how they work, allows you to place your own work in perspective. Gossip and anecdote play their parts in the learning process as well.

The Cinematographers' Forum should be an annual (or at least regular) event touted around the world. Next time I bet I'm not the only one who will walk on coals to be there. Our thanks go to Josef Demein and all the others who organized it.

FRED HARDEN

DOMINIC CASE REPORTS ON THE INT

Pictures

"There's only one director of photography on a picture - so you don't ever get to meet any of your counterparts."

However much of a fatal over-life this may be it certainly wasn't the case at the Australian Film Television & Radio School (AFTRS) in July. For a week, participants were surrounded by the world's great cinematographers, and the only thing more remarkable than the similarity of the themes they all touched upon was the extreme differences they were able to put into shaping the deceptively simple act in the studio.

Together with the participants for the week were Geoff Burton, Alan Davies, Peter James Davis-Lewis, Robby Müller, Sasha Vining, and for much of the time, Russell Boyd and Christopher Doyle. Other prominent Australian cinematographers there included Eddie Adde, Kim Ballantine, Josef Demein, David Gillett, Steve Mason, Barry Ryan, the list goes on.

The mornings were spent in lighting workshops, when participants worked with the international guests, and in the afternoons and evenings we saw an eclectic selection of films showing the guests' work, and heard a little of their approaches to their work.

This report is necessarily selective. I have highlighted and synthesised some of the technical aspects of the sessions, particularly in the way the cinematographers used the technology of film - the film stocks, special processing, camera speeds, colour effects and so on - and the way in which all the guests decorated their relationships with directors, designers, and operators. There was much more, with quite detailed descriptions of how particular technical problems were solved, and how the cinematographers used lighting techniques through their own to tell the story.

All the guests were quite unworldly when it came to shooting photography and experience. Allen Davies spoke for hours at a time, keeping the capacity audience enthralled. Sasha Vining spoke only in French, and Kim Hurrell did an excellent job in interpreting. Many of the guests, when not presenting their own work, were in the audience learning from the others. This conference must go down as one of the great successes of the AFTRS, and a significant contribution to the film culture of Australia.

Specialties

INTERNATIONAL CINEMATOGRAPHERS' FORUM

and Words

On colour and black & white

It is interesting that in an art form that begs to go on without the ability to reproduce colour, there should now be so much energy devoted to discussing the presence or absence of colour—and the control of it. The most strikingly colourblind film of the week was *The Cook, The Thief, His Wife & Her Lover* (1989), shot by David V. Kelly for Peter Greenaway. The restaurant richly draped in red, the kitchen is as disgustingly green, the night exterior blue—and the restaurant toilet is a powerfully over-the-top red. Greenaway struggled at all "to do what film is good," but the colour's stem from his use of a variety of different shades of coloured gel, as well as the colour choice in by the set designer. The variety of shades prevented the scenes from being monochromatic.

Chris Doyle had used coloured lights in the stage piece *Person to Person* from Lond that opened the festival to augment the theatrical nature of the story. He noted that stage stage lighting was too stark and definitely not the coloured lights acceptable in live theatre. Despite hearing complaints on the film, Robby Müller explained that having the lights created a slight shift in focus—and lenses had to be adjusted specially. This is all the more critical as often you have the lens wide-open to offset the diffraction.

By comparison, the disengaged tone *Broken Highway* (Laurie R. King, 1989), shot by Steve Mason was in black and white. Steve worked for every bit of contrast possible in the film, aiming for a sense of ambiguity and realism. It is clear that black and white films at this stage more the process is capable of as many subtle changes at stage control as the color. Steve's work was shown to have during the week.

Greater Pacific Theatre had



wanted Steve Mason to shoot *Midnight* here (1989), in black and white, but a potential television release required colour. They considered the colourisation problem (which would have been an interesting twist to the argument over the artistic ethics of colourising old movies), but this was too expensive. Eventually, Greenaway used the technique of black-bypassing. For this film, the negative was processed normally, but the prints received only 50 per cent of the normal bleach time, resulting in a dark, somber look, with very muted colours. To keep the film dark, Green used coloured gels over lights, shooting on 35mm for the same speed as other 16mm cameras. The film was processed with some mild colour, and Green had extra make-up to avoid a "faded look." Laurie explained that stills are all prints in the process "the print with gels" while shadows are deeper.

Black bypass means before being in colour.

Chris Doyle had spoken of the process as he used it in *East Meets West* after experiments in a movie studio. However, Doyle was unable to have all the prints treated and so settled on an entire black-and-white. Steve Mason, on the other hand, had bypassed the original negative for a black-and-white sequence as a story. Steve's film *Broken Highway* (1989) on well as parts of *Redhead* (Darryl Verhoeven, 1989) in black-and-white provided a different look to the film. It seems to me that black-bypassing the negative will lighten highlights rather than deepen shadows. Mason's experience was that the stock gained a lot of speed in the process.

Before starting a film, Robby Müller asks



DAVID KELLY

TOUCHY TERMS

It is a little bit interesting to discuss. *Apocalypse Now* editor Scott Wiener that we use the term "cinematographer" (literally "cinema maker"), inappropriately for "director of photography." He always used the term DOP or cameraman to explain the different weight of responsibility for the image making on a project. Cell-theatre have the same problem: what do you call a female cameraman? If camerawoman is the genderless, preferred alternative, I hope it doesn't describe the job well enough. It could be anyone on the camera crew assistant, focus puller, clapper-loader, etc.

It is a little bit odd to use the term cinematographer to distinguish between the different weight of responsibility on, say, a corporate video story (as opposed to a feature), where the term "director of photography" is preferred and used. "Camera operator" implies that there is a DOP around. Does anyone have suitable suggestions or do we just roll over and use "cinematographer" to describe a *Belushi* cameraman?

editor of *American Cinematographer*? "Digital Post would eliminate the need for on-set lighting — we still just shoot everything under hot lighting and make the effects in digital." Chris Godfrey of Arri/ral Logic counted that they'd tried it and it didn't work — yet! He predicted that film had another ten years before digital image technology and computerisation had caught up, and Lindsay Arnold from Kodak's Cinema project was there to offer him his digital processing and the film interface had gone already. As usual, though, Allen Daviau had already said the last word on Digital Post groups of days before. After advising cinematographers to take "an aggressive and enthusiastic stance towards digital sessions ... or you may find your background lighting has been changed", he predicted the day when "Ted Turner may wake up and say, 'Who was this Steven Leigh, anyway? Let's redo *Good Will Hunting* (Roger Fanning, 1998) with Julie Roberts.'" And a single shot of Julie Roberts would be all that the digital "search-and-replace" programme would need.

On collaboration, and on being a cinematographer

Although there was a section on collaboration, some of the best comments about the DGP's relationship with the rest of the order came out of their individual sessions. The line between DGP and director, and between DGP and camera operator, is already old as civilisation.

Christopher Doyle said that an essential element, after the fact, is that he would leave, and the light/director would operate the camera — as

part of the choreography of the light sequence. Denis Lenoir's director is Maurice Hiri, doubted as camera operator (although Denis' opinion was that the director's first responsibility was to support the actors "as if they were hanging from the edge of a cliff"). Peter Jarman said that in a big production, the DGP may be running between three rats, leaving the operator and the gaffer in charge of the elements from each. Peter has always involved himself in design, make-up and directorial decisions as soon as possible in a film (he described the research done through the Javelin missile to get the Indian make-up right for *Black Robe*, and his use of El Greco paintings as inspiration for the look). Allen Daviau emphasised the importance of three-way collaboration early on, between director, DGP and production designer — although several DGPs felt they were always brought into the production too late. Susan Wang allowed no credit to herself — he felt very fortunate that working with Peter Jarman was allowed him the opportunity to create images and he admitted that they often thought on the same wavelength.

Geoff Barker suggested two models, either that "the chicken is given credit for the run of its yard," or, more cynically, that "in any well-oiled machine, various each person tries to eradicate all traces of the work of the others."

This leads to an opportunity to conclude with a quote from such cinematographer:

Christopher Doyle "I always said to the script. Even if the script is bad, there's no excuse for sloppy or unimaginative cinematography. I always try to be different."

Allen Daviau: "A cinematographer needs to think photographically. To see the negative and see it processed, to visit the magic of making a print. Study what the past masters have done, there's a whole history to draw from."

Susan Wang (camera): "I'm not so sure that — and really is always greater than fiction ... Did you like the film [*The Godfather*]? It is perhaps too violent for Australia?"

Hobby Miller: "Of course in my time you will seldom see it. It's my private plan to save everything with light."

Geoff Barker: "I like to get a lot of little things that the audience might not see but only feel. Camera adjusts in the editing — if we just let more of the shot, then there's still something left for the audience. We cinematographers don't have anything to say — we just try (with more or less success) to interpret the director's choice. If the director couldn't care less about timing or light, then it's very hard to do anything good."

Geoff Barker obviously felt in sympathy: "As a cinematographer, you must facilitate what the director wants. But the most important thing is to be sure that the director doesn't screw up."

1. Beyond just an old of the image, creating a clear image superimposed on the colour film image. Deep tones are made even darker, while bright colours are darkened in a non-linear relationship to the negative process. Highlights go straight and bright colours could be richer. A similar effect is used already in optical multitracks to provide a gain for the subsequent positive which makes the projection more head.

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ALLEN DAVIAU

INTERVIEWED BY LINDSEY JAMES



Allen Daviau is probably best known for his work on the key films of Steven Spielberg (*E.T. The Extra-Terrestrial*, 1982; *The Color Purple*, 1983; *Empire of the Sun*, 1983), George Hiller's "Terror at 20,000 Feet" (episode from *Twilight Zone: The Movie*, 1983) and the more recent *Amblin* (1990) and *Rugby* (1991), both directed by Barry Levinson.

Daviau delighted a capacity audience with his enthusiastic, informative mix of lecture, awareness of film history, readiness to grapple with the digital revolution – "Why don't you make sure you're there when the decisions are made?" – and his ability to share (during the discussion) solutions to the problems he encountered on his films. He seemed to have total recall of the smallest detail. Incorporated in his lecture were screenings of *Amblin* excerpts in 35mm, several filmstock tests and *E.T.* excerpts, on laserdisc.

On the studio floor, during the student Masterclass sessions, Daviau passed on the tricks of the trade in a mixture of demonstration, commentary and instruction. The following is a compilation of Daviau's thoughts incorporating his lecture and personal interview.

Opening thoughts

Film junkies are getting better all the time. It's not a stationary target, it keeps on improving. You can take gambles – after all, trial and error is based on there – and knowing how certain things help you. By knowing the mistakes and what it can handle, and how much you can load it up, as we say, you get confidence in being able to express a lot more emotional content in the scene of a film, to express that emotion in such a way that you're letting the shadow go just as fast as you possibly can and then, a moment later, using an intense highlight. You're letting the colour turn positive again, you're doing things that allow you to create a great variety of images.

On "Amblin" and meeting Steven Spielberg

It'll be 25 years on Sunday 4 July that we started shooting *Amblin* (1988). When Steve made that, he was looking for a film that would get him taken seriously. Universal Studios had sort of made him their mascot as young talent progressing – you know, future director type of person – but they wouldn't give him any real film. He was doing short films and taking them in and showing them. They were 16mm films and they would look at them and say "Oh, you're talented – come stay."

But somebody wasn't there and he was getting very frustrated. He knew he had to do a film in 35mm to be taken seriously. He said something like, "I should have seen this little image in the centre of the wide screen and and I filled up the screen they would take me seriously."

In 1988, he found a guy called Dennis Hoftman, who was one of the owners of an optical house called Chelsea. Dennis was a young man and was very interested to see how he would do as a producer so he decided, as a start, to finance a short film.

One of the subplots was Daviau, interested to have the film shot in 16mm and then blow up to 35 on his company's new 16:35 blow up printer, so he could write off part of the cost as a demonstration of the printer's capabilities. Well, the first thing Steven did was to persuade Dennis to let Steven shoot the 35mm and, when I was brought into the project by Steve, I did the same thing. Eventually, we were blown down and we actually made it in 35mm. I think the film cost \$150,000 in 1988, which is a lot of money.

Shooting in 35mm in 1988 was a great adventure and experience. We shot the sunrise every morning and the sunset every night for 10 days straight. It was a very intense experience. Then Steven edited the film.

I don't know how to describe the film. I've always called it an "idyll". There's a so delicate, just music and effects. You have to remember this was '88, the height of the hippy era, and the film is about a young man and young woman

high-kicking in separate disciplines through the desert. They jump fences and proceed to have a love affair. They reach the coast and he turns down to the beach, while she smiles and turns away from him. That's the end of it for me! I think Steven felt it was a bit calculated. I was made to be shown in studio exercises and while I was dealing with contemporary themes, it was also very much an old-fashioned motion picture.

There was quite a time when the 21-year-old me signed by Universal. He made contracts along with him and Universal was kind to sign the 16-year-old child, but on the union side it was said: "Forget it. No sign until you're getting on." So I said, "Don't worry. Steven. I've got this 16-year-old to show and I'll get into contracts and I'll be able to do work for you." And I did—it just took 11 years, because I was so involved with union politics. Instead, and so on, it didn't get into the union until 1970.

But another tragedy is while I was at people with the idea of the "rolling color film." When you see it today, you can see touches of Spielberg's style. There'll be questions about that.

On 'Schindler's List' (Steven Spielberg 1993) the black-and-white film Dariau didn't get to shoot

It was shot by a Polish cinematographer named Jerzy Komasa. I've not worked with Steve since. *Empire* of the dual, British Polish cinema is more appropriate to be behind. Most early work was in black and white, but he knew about film being presented in this in East Germany, which is supposed to be one of the best kept secrets going.

Steven told me just before he left to shoot it in Poland that he found these guys in the film who are doing some work on the old official process from the 30s. They're going to be able to shoot colour onto a black and white print, so the selected areas. The stars on the Jews at the railway station will have pale skin and the flags will have a pale red—not an colour track, but on a black-and-white print. That's only be about 25 prints for the whole work, so I hope Australia goes over.

On George Miller and 'Terror at 20,000 Feet'

I remember when George Miller came over to bid to do *Poltergeist*. He said, "I don't think I've ever shot on a sound stage before." Well, I think we filmed "Terror at 20,000 Feet" in 12 days. We had one night at Van Nuys airport and the rest was all done on the stage at Warner Bros.

Initially, the film was going to have four other directors but Steven Spielberg wanted me to photograph it all. At the time I was up for my last job. By the time I knew I was not going to get that job, I didn't really had the stage gone ahead and given another chance to get the film. I suggested the Joe Dante segment should be done by John Dahl, who is an old friend of mine. As it turned out, I got to do the George Miller with Spielberg segment.

When I met George, I said, "I feel a little

strange being assigned to you, but I've seen your films"—both the dead time in a short part—"and I'm anxious to work with you." He said, "Don't worry about it, we'll have a great time." George's attitude was just so wonderful. His weekends were: "We'll do a short film on a stage and go to make his really remember, really scary. Allen. I don't be half as mad as you if you blow something too strongly than I'll be if you blow it for playing this role. The worst thing that could happen is that we'll have to go back next morning and re-shoot it because we'll be on the same plane and." Although, boy, did that plane really get involved by the end of 12 days!

We were in a house in that house allowed to build a plane out. He was first wanted us to go and shoot it in one of the available angles. We took up which one last a job. But Jim Blass, the same designer who did *E.T.*, after I have the budget to do it, the plane movements properly. A competition would be the submarine in *Das Boot* (Wolfgang Petersen 1981), which had all kinds of gimble and shunts and everything. We couldn't do that. The best Jim could do was get some two by four under the middle of the thing and shoot it.

My father, Pat (Spielberg) and I sat about building the light into the plane, so we could shoot things in the light and the light would be the people in the seat. They would actually be the light fixtures in the film plane above the seats. All of the way designed in, with a little bit of inset lighting above. The good weather George wanted a lot of trouble.

The other thing was that I had done a beautiful movie just before this when I met David Brown, who'd been involved with Spielberg on that and I said to him, "I know you've wanted these years to make the plane as strictly as possible, but could you make it the *U2* instead?" So I had the best of both worlds: the man who invented the Spielberg as Spielberg and John Toll the greatest (well, he's) operator going.

I think there's only six or eight sets in the white segment that are done on a dolly in a standard way. Basically the movement in the plane comes from the camera, other than the little things which we could do. The actors had to do their own movement and the camera did all of the other movement.

The other thing was, we practiced on the new high-speed stock at the time—2500. Nobody was really sure how fast it was. So we put it all the lights and shot a test. We found out I had to expose it at between 2 and 3. I think heaven's three times over light, but that's a lot of light. We were like the film that we could make a work with the low-speed lenses, but that was in the spirit of what George had encouraged. He brought me into the discipline of the storyboarded the whole episode.

We had video used for the Spielberg and George, who had never seen video before before, asked to have it for the first half camera, too. George would shoot down with the storyboard at a desk while he had a video monitor. He could observe whatever was going on in the

room of whatever camera was shooting and he just changed the whole thing.

That was it basically working at very low-light levels in a way that we could move very quickly from set-up to set-up. The two cameras in motion, the Spielberg and the hand-held were good for different things. We could photograph any way they wanted. They never saw a light, which was part of the game, or if they saw the little gap light—then I walked around with a fluorescent tube in my hand, being able to move around the camera.

George had created this atmosphere of freedom and I just have to say that it was one of the most enjoyable experiences in filmmaking. I consider myself very lucky. I'm the only American one who might have worked with both George Miller and Peter Hill. And I was just a delight to work with both of them. I took forward to working with them again.

On operators and operating

I feel it's just much more efficient to work with an operator—maybe in some of the kind of things I've had to light. I know years ago when I was doing *Indiana Jones* and *Amadeus* that the day would come when I would get into these production walls would have to use an operator and I wanted to prepare myself for it because, believe me, it's the most difficult thing in the world to have poured away from that experience. I also learned that if you have a lot of complicated daily movements and so on, while the operator and the camera and the dolly are working that out, another director is going over the blocking of the scene. I can't forget lighting.

Working behind the camera can make things happen magnificently. I can get things into place after the lighting is little bit maybe lost an additional thing, but still kind of what I would think there's a before I light them, a way to do that if I want to start on the operating, because somebody said to me, "A great operator for looks at the camera and then the camera." I should be looking at the camera. I'm there to look at the people, to look at the light falling on them. That's my feeling.

With Spielberg, I never made it because Steven basically says the camera should be looking at a scene. He's the most magical person in looking people to the camera that I've ever seen, but it takes time to do it. Because I've worked with him for so long, I have to know what direction he is needed. We'll talk general parameters and I'll start lighting as soon as he started blocking. Sometimes I have to wait over again but it was the only way to work fast enough to be ready on time, because, "boom", onto the shot's set up. Let's start shooting. He wants to be there.

The other secret is to find an operator who is better than you and it's not that easy to find really good operators, but I've been very fortunate. I have a system in which people tend to support operators to be, but the most important part is that I'm aware of the shot. With the video used, I'm always able to check just what's going on, while being free of the camera during the scene.

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I have great respect for Philip Miller who does his own operating. Believe me, I think his work is absolutely magic, so it's a whatever works for you. As a situation, some people might prefer one and not the other. But I'm happy with the system the way it is, and I think you also get an additional creative input from somebody while naming the scenes.

On incorporating new ideas

Empire of the Sun was the movie when I really started to do my impressions. It just became part of the vocabulary – cinematographers will all protest when I mean *Adjusting the f-stop* during a take as if it's something you can't want to do because if you want it to go some body's going to see it. On *Empire of the Sun* there were no shadow lapses that were huge things. Now we could if we lit up the scene to balance one side of the pan with the other. So the secret was to adjust the lighting during the pan. I got into the habit ending it with a camera f-stop change and it just defined up as a whole new world.

And that was something that has been going on since Billy Wilder, probably, and the birth of film. Rather than posing light in a field as shadow sets and bringing it up to the same intensity of the sunlit areas, it took much better. I like the human eye, just opened up. I found it to be a much more natural procedure.

Now it's become a part of the language and I found Billy that I did it just in between. I call it "bouncing the exposure case." We're shooting in color extremely total rooms and I found that if people moved from one part of the room to another, particularly if they moved through a shadow, I could reset the exposure case as they moved for the other side of the room.

On 'Fearless' (1993) and Peter Weir

A producer named Paula Weinstein found the property for immediate going forward. Rafael Yglesias, who is known from and has fairly for some years. She had a guy, like great producer, who she knew exactly who should do it – Peter Weir. She'd met Peter and she wanted to work with him, and she sent him Rafael's note. It worked out that Rafael also did the screenplay, he and Peter worked as a together. Peter just loved the idea of the film and was committed to it.

It is a not a large budget film by Hollywood standards. It's a Warner Bros studio movie and was done in San Francisco last fall.

Peter had never worked with anyone but Australian cinematographers before, but he told me the last that if he was going to continue making films in America he should occasionally try an American cinematographer. I knew Paula brought up my name. Peter told me he had really enjoyed *Avalon*, in particular, and he was the impulse of his wanting to meet me. I remember my agent called and said "Peter Weir wants to meet you", and I said, "I don't care what he's doing. This is somebody I want to meet."

Peter Weir is the kind of filmmaker that has impressed me. I've been seeing his film for so long, from the Australian films through and I

found every one of them to be so gratifying. So the chance to work with him was absolutely the kind of experience I wanted. He is not only a great artist, but a great gentleman. He is somebody who enjoys sharing the work and of credits and allows everyone who works with him to share that kind of joy.

Actions in particular just gravitate to him. That is also true of cinematographers as well. The designer John Goodrich and Paula the artist, and he had Michael Black Rosenberg and the company they set up, have a philosophy of making the most wonderful quality film.

I love to be involved in things that don't contain the cinematographer at all. I just like to be there in some supporting capacity and I like to see some portions of the job. I find it an incredible relief to note that I get to edit and watch people like Peter Weir and Maurice Jarman story music and much bigger than this, with five cinematographers who all have different forms of synthesis. This is the film that they've all done together: they run a scene and Maurice goes over the music with the people and they each audition their instrument. Then Maurice and Peter pick the parts that each of them is to play. It is the most unusual and clearly creative system of recording a soundtrack that I've ever seen and I don't think – "The man who did *Emmanuelle* of *Amadeus*" – and he is just a very nice quiet person. You see the people (Peter surrounds himself) with and it's all in this thing of enjoying working together.

Probably is a very hard film to describe, because you say something along the lines of "a man survives a plane crash and wakes up. He is in a different way" and go "Oh, oh, this could sound like some people think about somebody going off to save the world," but it's not like that at all. It's literally just a single playing a man who, after surviving a plane crash – half the people live, half the people die – questions why he was chosen to survive.

The film touches on so many things that are unusual and impossible to summarize in a few sentences, but it is one of those films which, although it sounds so quiet, is utterly dynamic and moves like lightning. There are things in the story. People cannot follow the film's cover. It's got such quiet power to it and Jeff Bridges' performance is something else.

What we were looking for, I think, is "This is a new feeling of the world in a different way." We wanted to get images that need quickly that were very clear. At the same time, it's very different photographically – it's a study of focus. There are some great shots, some efforts and some things like that, but it is a study of focus more than anything else. As such, it doesn't sound as if it were so exciting to do, but it absolutely was, particularly when you see the extraordinary relationship of the meetings of the people take place.

The word "cinematographer" springs to mind because of the way it was achieved. I'm afraid to get images that would state that the cinematographers' feelings were of the film. Images of focus that would help us understand the transformation of all the characters. Every major character in the film has a transformation.

On 'Avalon' and working with Barry Levinson

One of the things when a cinematographer is assigned to a film and meets with the director, is that you have the whole of film history that you can go back and evaluate to see which elements will add something to the story you're about to tell. While we have all these modern techniques, sometimes looking back and studying what the past masters of the medium have done can give an inspiration. I think the most satisfying of all the films I've done in recent years is *Avalon* for Barry Levinson.

We had never met before. I had just done *Empire of the Sun* which was another very satisfying experience. I took a long time after that film to do another and I was looking for something that said something to me. When I met with Barry and read the script for *Avalon*, it was like, "This is what I've been waiting for." I remember thinking, "How could we make this film special in a quiet way?" I felt that the film spoke to everyone who had ever known a first generation arrival in a foreign country.

In searching for a device to give a visual metaphor, I realized that the age of silent film was liberating many of the techniques in the story and there could provide a relationship by giving some sense of what was being done in silent film. One of the things I had not seen explored in narrative film was the use of the use of motion. We decided on the technique of short-panning, where we shot at 18 fps and panned every second frame twice. In some people's minds it makes it just like old. Of course it doesn't. Information is missing and it's being manufactured in a certain way to re-invent it. I think that changes the nature of the movement on the screen and it was one of the things I wanted to test.

When I ran the test for Barry, he understood right away what I was trying to say about the nature of motion. I said he has, "Barry you see that many times in restored silent film and black-and-white. The difference is you never want it in color." He immediately accepted it and looked me completely. The question he has, "How would it look in color?" We did a test for that and we found out some interesting things. The motion across the screen was more dramatic in terms of exaggerating the jitter that you get from wanting the moving information. He incorporated this into a lot of his ideas for shots and it became the basis for the framing. Backstage in the film.

You get motion, you test it, and the director looks at it and you work from there. It was smooth for how the whole film is going to be made.

The finished was the new 35mm, which had just been introduced and the extraordinary speed of it definitely changed the way we approached doing the film. It's the kind of thing that has got more motion into a picture when we get the real locations. *Avalon* is a film that was really entirely influenced by what it was about. The director has been carrying many of these locations around in his head his entire life – he was taking his own family story and he wanted to get so much efficiency into it. *Avalon* is a renaissance

city in that regard. Like Sydney. From what I've seen in the brief glimpses, Baltimore has the soul of a city whose people actually live in the city.

One of the great experiences on working on *Avatar* was getting to work again with a producer (the designer named Hamner Reynolds). We worked together on *Reaper of the Blue*. The collaboration of the cinematographer and designer (the most important after the collaboration with the director. If it's not in front of the camera, it's not in front of the shot, particularly when you're dealing with a period film. I can't tell you how much I wanted to have the privilege to detail that a bit more.

Because of Lumsden's preference for shooting with two cameras — in *Avatar* I had liberty and use natural sources as much as I could so that I played. I wasn't able to do a specific kind of lighting on close-ups. I had big dinner table scenes and scenes — we had to use a lot of small hard units, which is not my favourite thing, but I found it was the only way I could make the close-ups (un)visible and have the highlights in the eyes and the shape of the face — the look of it.

On lighting techniques

When you shoot on location, one thing I find is that a given situation inspires you to find things in a location (I feel speak to you and encourage you to see a situation in a different and compelling way). The interesting thing was the discovery of the sound stage probably around the late '70s when people suddenly discovered it was a really excellent idea to have these things around

if you go into a day interior. I say, "Before we have the rehearsal, let me get some light coming through the windows." If it's a night interior — this is true stage or location — just let me get the practical lamps turned on. I have found out that when you present the alternatives for the light sources in a scene before the rehearsal starts, people tend to block the scene with the light in mind. They tend to block around the light, they make the light an organic part of the scene. Actors tend to play toward the light.

I find that when you start the lighting in an organic manner like that, you get a feeling that a story told, even when you have moments that you want to be theatrical. It's not just making a scene — it encourages movement of the actors. I speak with all kinds of directors (the works as a system have light that means something).

I also feel as a matter of philosophy that the fewer lamps you use, the simpler you keep it, the better. The fewer light you have is going to make a scene sort of problems and you get too busy. When I look back at images that I've done, the ones that drive me crazy are the ones that got too busy.

I find that my tendency is to go to soft light or I come from soft light and I like it very much, but hard light is far more controllable and a cinematographer needs to be able to use both. Doing scenes in real life and both occur at the same time. As a cinematographer, you spend a lot of your time looking at light and looking at situations. You study light, particularly when you have an emotional response to something. You tend to remember light for that reason.

I notice a certain like Maysles always described the light in a situation. You're left with images because there are obviously hard things like the rolling light and knowing how to describe it elegantly. What we're trying to do is interpret light in dramatic terms. In poetic terms, it's not just a hard photograph — it's a light and emotion — and I think you can't do that until you have the confidence in everything that you're doing. It's like a musician looking for certain notes.

LATE-BREAKING NEWS ITEM

When you're on a good thing, stick to it!

One major problem, and an expensive one at that, is the number of times a scene has to be shot again due to friendly fires at outdoor locations. Close-ups for films and advertisements are nearly always re-shot if a fly lands on the lips of the actor, or a fly lands on the eyelid of the actress, or even worse, on the lips.

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EIDOLOCASTIC EIGHT

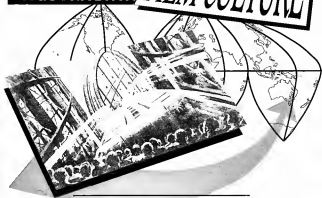
A PANEL OF EIGHT FILM REVIEWERS HAS RATED A SELECTION OF THE LATEST RELEASES ON A SCALE OF 0 TO 10, THE LATTER BEING THE OPTIMUM RATING (A DASH MEANS NOT RATED). THE CRITICS ARE: SANDRA HALL (THE BULLETIN), PAUL HARRIS ("DO" THE AGE), DEAN, DEAN KUTCHINSON (SHEEN NETWORK), RONALD-SON, MELBOURNE; STEVE JAMES (THE ADRIAN ADVERTISER), SCOTT MURPHY, MEL JULIETT (THE AGE), TOM RYAN (JLG; THE SUNSHINE AGE, MELBOURNE); AND EVAN WILLIAMS (THE AUSTRALIAN, SYDNEY). DAVID STRATTON WAS IN VOICE.

FILM TITLE Director	SANDRA HALL	PAUL HARRIS	DEAN KUTCHINSON	DEAN	MEL JULIETT	SCOTT MURPHY	TOM RYAN	EVAN WILLIAMS	OVERALL
LA BELLE HOMMEUR Jacques Rivette	5	6	7	6	3	8	8	-	6.1
BLADE RUNNER (1982) Ridley Scott	8	5	5	5	8	6	9	6	6.3
BLADE RUNNER (1979) Ridley Scott	9	6	6	8	-	-	9	9	7.1
BORN YESTERDAY Luis Murieloka	4	3	3	5	3	-	-	3	3.8
CLUBFINDER Barry Hines	1	1	1	7	4	3	1	3	3.3
DEEP DIVER Bill Duke	-	6	4	6	6	-	7	-	5.8
THE DOUBLE LIFE OF VERONIQUE (A DOUBLE LIFE IN VERONIQUE) Krzysztof Kieslowski	7	8	-	8	-	5	-	8	7.4
THE FIRM Sydney Pollack	6	8	6	7	4	5	6	4	5.6
THE FUGITIVE Andrew Davis	7	6	6	8	5	4	4	7	6.1
JOHNNY STECCHINO Roberto Benigni	-	5	6	-	2	5	4	-	4.4
JURASSIC PARK Steven Spielberg	7	4	7	8	5	5	7	6	6.5
LIKE WATER FOR CHOCOLATE (COMO AGUA PARA CHOCOLATE) Kluge Aron	8	-	8	8	7	8	-	-	7.8
MAO DOD & GLOVE John McHargison	6	6	7	-	8	-	-	-	4
MAN WITH NO NAME (A MAN WITH NO NAME IN NO NAME) R. Ishiguro, A. Boud and B. Padmanab	3	-	7	-	1	-	3	7	3.8
MISSISSIPPI BURNAL Mary Niss	7	4	7	7	7	-	8	-	6.7
OLIVER OLIVER Agnieszka Holland	8	5	8	8	4	4	4	8	6.3
ON MY OWN Antonio Tibaldi	-	4	5	-	5	-	4	4	4.5
PAF GARRET AND KELLY THE KID (1992) Sam Peckinpah	-	6	-	8	-	-	9	-	7
THE PIANO Jane Campion	8	3	8	9	4	4	6	10	6.5
POSSE Martin Van Peebles	-	5	5	8	6	-	6	-	5.4
SLEEPLESS IN SEATTLE Nora Ephron	5	6	6	7	7	8	8	-	6.8
TECHNO 2: THE BODYHAMMER Sany Tanakaono	-	5	-	-	1	-	6	-	4
THIS IS MY LIFE Nora Ephron	3	6	7	-	6	-	9	-	6
TRAIL Gloria Steinberg	-	4	7	-	10	7	9	-	7.4
THE WATERGATE (Nora Janney and Michael Sponberg)	4	7	8	-	7	-	6	-	6.3
WRA (CLOSE TO EYES) Nikita Mikhalkov	4	2	8	-	9	7	7	-	6.7

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